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by Michael Goldstein

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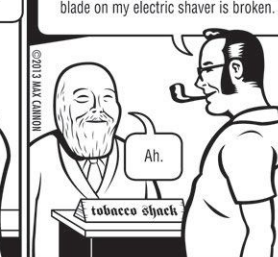
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Burning for a Fight

How a mild-mannered Huntington Beach columnist became OC's fiercest critic of a proposed beach-fire-pit ban

BY GUSTAVO ARELLANO

Chris Epting is the first person to admit he's an unlikely muckraker. The Huntington Beach resident has published 19 books, almost all on pop culture (he's working on a Def Leppard tome right now), Orange County history or baseball. His column for the *Huntington Beach Independent*, In the Pipeline, is a well-read weekly take on Surf City's "people and places," as he puts it; recent dispatches have included profiles on a building that once housed a Mexican restaurant, the Seaview Little League and a nonagenarian advocate for alternative energy. The father of two teenagers, he's a quintessential beach dad, down to the good tan; scruffy goatee; and permanent uniform of T-shirt, cap, shades and shorts.

But over the past couple of months, Epting has emerged as the scrappiest journalistic voice against a controversial proposal by the South Coast Air Quality Management District (AQMD)—charged with protecting Southern California from air pollution—to remove fire pits in Corona del Mar, Newport Beach and Huntington Beach. Just the mention of the issue transforms the otherwise easy-going Epting into Lincoln Steffens: He'll begin to decry career politicians and NIMBYers, will rattle off scientific studies that debunk claims that the smoke from the pits is hazardous to the public health, and posts videos and letters that expose the agency's frequently bumbling ways. His efforts have helped turn what was supposed to be a quiet ban into a national story that's coming to a head at the July 12 AQMD board meeting at its Diamond Bar headquarters.

For Epting and the fire pits' defenders, this isn't an issue solely about smoke emitted from the pits, a favorite of Orange County life since at least the 1940s. It gets to the heart to the county's sense of self.

“Huntington’s sister city in Japan just sent over some school kids for a summer visit—the first thing they’re going to do is a bonfire,” Epting says. “Just the other day, I passed by a fire pit with a family of over 100—name tags, everything—that was inviting everyone to get some food. This is what [the AQMD and fire pit opponents] want to take away?”

Skirmishes in OC's beach communities between the haves and everyone else pop up regularly, whether it's Dana Point trying to limit beach access in its ritzier neighborhoods or former Newport Beach council member Dick Nichols memorably complaining to a reporter last decade that too many Mexicans hogged up the grass at Corona del Mar State Beach. But the thought of pulling the fire pits completely has shocked and angered almost all of Orange County, uniting rich and poor, liberal and conservative, coastal and

inland residents against the efforts. Politicians ranging from Santa Ana Mayor (and AQMD board member) Miguel Pulido and State Senator Travis Allen have rallied their constituents. Even residents on ultra-exclusive Bay Island off the Balboa Peninsula have made their opinion known—one mansion has erected signs proclaiming, “SAVE THE PITS.”

Despite Epting's protestations to the contrary, he's the perfect warrior for the cause: a convert. The New York native and his family moved to Huntington Beach

ciation (homeowners overlooking Big Corona, where most of the community's fire pits sit) wrote en masse to the Newport Beach City Council in November to ban them, citing everything from cancer-stricken relatives to, as one couple put it, "young adults trying to leap over the roaring bonfires as a passage of manhood." When that didn't work, a group of Corona del Mar residents went to the AQMD, finding a much-more receptive audience that vowed immediate action.

Epting scoffs at the stance of fire-pit

California beaches, I could not resist.”

He attended the hearing, expressed his disapproval to the board as a resident, then went into the hallway to take a call. There, he ran into AQMD executive director Barry Wallerstein. Board scientists had reassured Epting during the public-comments section that they had tested the smoke in Huntington Beach and found it harmful. But when Epting asked Wallerstein the same question, the director said no testing had taken place. Meanwhile, Epting claims, AQMD board staffers within earshot were “laughing their heads off and mocking speakers” outside the chambers.

"That mocking [by AQMD board staffers] really stuck with me," he says. "If you can walk away from that and not care, then what are you?"

"It's everyone's worst nightmare about the Newport Beach attitude, and while they can say they're not elitist, look at the results."

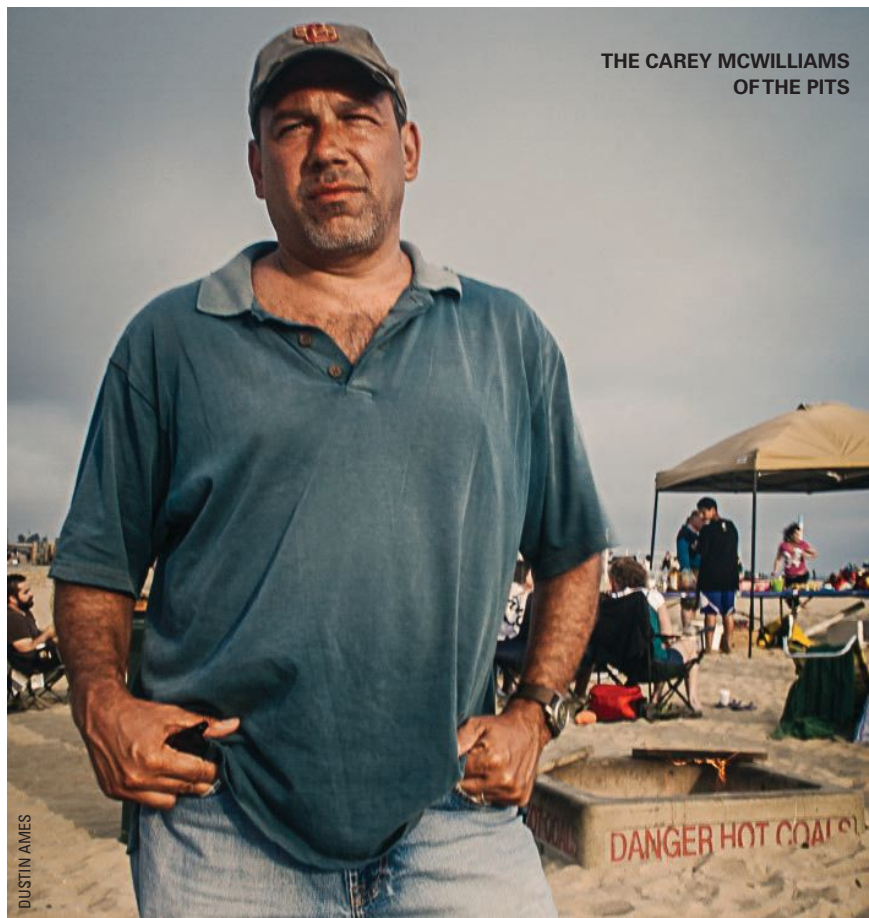
“After that, I thought, ‘Okay: game on.’”

Since then, Epting has not only churned out six columns on the controversy, but he has also used his Facebook and Twitter accounts to rally people around the fire pits. And he has turned into the AQMD board's biggest burr—he's had the honor of getting called an "angry gentleman" by board member Dennis Yates and has been told, "Don't question me" by chairman William Burke after Epting told the board its comparison of the smoke emitted from Newport's fire pits to Vietnam battlefields after a "carpet bombing" was offensive.

But the advocacy has worked. After hinting for months it would remove all pits, the AQMD board is expected to offer some sort of compromise during the July 12 meeting, anything from fueling the fire pits with propane gas instead of wood to removing those pits closest to residences. Also complicating matters is that while Newport Beach wants to remove its pits, Huntington Beach is adamantly opposed to anyone touching its more than 500 rings (Newport, by comparison, only has about 60). Residents by the hundreds, Epting included, are expected to attend the meeting. He remains skeptical of any AQMD overtures, though, saying, "Nobody trusts what they're doing—this isn't just me, it's the city, it's consultants, it's everybody."

“They can only do so much right now, but it’s not about right now—it’s about down the line,” Epting adds. “They’re not going to let it go. They want to monitor everyone but don’t want anyone to monitor them. Too late.”

GARELLANO@OCWEEKLY.COM



THE CAREY MCWILLIAMS OF THE PITS

from Sherman Oaks in 1999 and immediately fell in love with the pits—in a June *Independent* column, Epting printed a picture of his then-4-year-old daughter roasting a hot dog there. “It blew my mind away the community that took over once the sun went down,” he says. “Each fire ring has its own culture, yet they all get along—it’s the great equalizer. It was an activity that was clean and about going there to forget your troubles for a night.”

The few requests over the years at Newport Beach and Huntington Beach city council meetings to remove the pits were dismissed as the ramblings of cranks. But in November, residents with the Breakers Drive Homeowner's Asso-

opponents. "It's like going into a sushi bar and complaining about the fish," he says, blaming them for creating an issue where there was never one. "It's everyone's worst nightmare about the Newport Beach attitude, and while they can say they're not elitist, look at the results."

But he didn't even know about the movement until a friend noticed an item on the agenda for an AQMD meeting. "I did something this week I haven't done in ages," Epting admitted in his first column on the matter, published in late March. "I signed a petition. For a variety of reasons, it's normally not something I do, but when I heard that there was a movement to remove all fire rings from Southern

ask a mexican! »

» GUSTAVO ARELLANO



DEAR READERS:
My *columna* a couple of weeks ago about whether Aztec savagery influences violence in Mexico today drew *muchos* responses, both *bueno* and *malo*. Here are two:

DEAR MEXICAN: I enjoy reading [your column] and was thinking about the last reply you wrote to the question about violence and Aztec blood. I grew up in Huntington Beach and am a "brown man" of Iranian decent. I'm currently in Shitzona finishing up pharmacy school and made an interesting (to me) observation at a gas station. The reason Mexicans are the way they are—"sketchy" or "violent" or whatever the stereotype—is due to the level of treatment they receive from their respective environment. I've played lots of *fútbol* back home and worked lots of jobs for which I worked side-by-side with Mexicans. What I have found is that while back home, the Mexicans still had some of Napoleonesque machismo complex, complete with super-pervy sexual behavior (*toma, güey*, etc.). Here in this hellhole joke of a state, the Mexicans are about double the classic stereotypes I encountered back home.

What I've found is that the *pinche güeros* here are about seven to 10 times more ignorant, and this naturally lends itself to overt racism. While I grew up in bro-y, stars-and-stripes, surf-Nazi punk H.B., Arizona seems to have beat conservative Orange County in terms of its discrimination (as everyone knows). This donkey's-ass level of ignorance results in a treatment from the white ruling class that is extremely cold, condescending, rude, arrogant and downright oppressive to the minority class, which, in this case, is overwhelmingly Mexican. This level of intolerance of *la raza* I feel is what develops the combative nature of the Mexican. While this is a very simple observation, I wanted to get your thoughts on it, as I have always been bewildered by some of the actions of the Mexicans I have interacted with throughout life.

Son of Sangak

DEAR PERSIE: You're referring to internalized oppression, the sociological observation that minority groups end up believing and acting out the very stereotypes the dominant culture imposes on them. Such pathologies usually manifest themselves in long-established minority cultures, though, in the case of recent Mexican immigrants, blame any fulfilled stereotypes on the fact that most foreign men overcompensate their machismo to mask their pain of living among Know Nothings—and if you don't believe me, look at Carlos Mencia.

DEAR MEXICAN: You missed an opportunity to correct a misunderstanding in your reply to Puzzled by Narco Violence when he describes the Aztec as "notorious butchers and cannibals." Yes, human sacrifice was practiced by Mesoamerican cultures such as the Mexica, but it was in the context of religious ceremonies they believed to be necessary to appease their gods so that the universe would not come to an end. It was part of their belief system and was performed by priests in a very strict ritual, and although it was done on a vast public scale, the goal was to recall the spiritual justification for the empire by its subjects. In that respect, they were not much different from their European counterparts, where public executions drew huge crowds and where the goal was to re-assert the sovereign's divine power after it had been injured by a criminal act. The important thing is that neither society should be judged by its brutality and that, in their appetite for death as spectacle, they were not fundamentally different. (On the subject of cannibalism, I would remind the writer that recent evidence has proved it was practiced in Jamestown, Virginia, by the Pilgrims.)

Naco de Neza

DEAR WAB: In other words, the Aztecs were notorious butchers and cannibals. *Gracias* for clearing that up!

ASK THE MEXICAN

at themexican@askamexican.net, be his fan on Facebook, follow him on Twitter or ask him a video question at youtube.com/askamexicano!

HeyYou!

» ANONYMOUS

Make Like a Tree

We ended our relationship under the most sordid of circumstances. We should have left things buried and moved on. However, I made the colossal error of letting you convince me you had changed and letting you show through your actions that you were not ill-tempered and controlling, that you do not hold grudges. Your efforts were short-lived as you had another one of your episodes, which escalated into one of your tantrums. The evening ended with my choosing to not engage in arguing, which is one of your hobbies, and because I did not wish to take your phone calls, you felt it necessary to come back, yell at me to call the sheriff, and threw one of my Malibu lights at my front door. And then you returned again to throw a potted tree through my bedroom window, which was downright bat-shit crazy. I guess this is the price I have to pay to return to my happy life while you wallow in your miserable one.

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DEAD DRUNK

BY MICHAEL GOLDSTEIN

ORANGE COUNTY'S DRUNK DRIVING PROBLEM IS EPIC— AND IT MIGHT GET MUCH WORSE

JUST BEFORE MIDNIGHT ON APRIL 2, 2011, TWO 18-YEAR-OLD BOYS WERE DRIVING A 2001 CHEVY CAMARO IN THE FAST LANE OF THE NORTHBOUND 57 FREEWAY. THE TEENS, WHO HAD GRADUATED FROM JSERRA CATHOLIC HIGH SCHOOL IN SAN JUAN CAPISTRANO, WERE HEADING TOWARD CLAREMONT MCKENNA COLLEGE TO HANG OUT WITH FRIENDS.

A SLOW-MOVING CAR SWUNG INTO THE FAST LANE. THE CAMARO'S DRIVER, LOGAN VESCIO OF SAN JUAN CAPISTRANO, SLAMMED ON THE BRAKES TO AVOID IT. HE LOST CONTROL AND HIT THE CENTER DIVIDER. THE AIR BAGS DEPLOYED AS HE STEERED HIS DISABLED CAR ACROSS THE HIGHWAY TO THE RIGHT SHOULDER,



JUST SOUTH OF KATELLA AVENUE.

AN ALERT YOUNG DRIVER, MARYANN TRAN, 21, SAW THE ACCIDENT UNFOLD AND PARKED HER HONDA CIVIC ON THE SHOULDER, IN FRONT OF THE DISABLED CAMARO. VESCIO'S PASSENGER, CAMERON COOK OF LADERA RANCH, GOT OUT AND STOOD NEXT TO THE VEHICLE WHILE VESCIO, WHO WAS BRUISED FROM THE CRASH, SLID INTO THE PASSENGER SEAT. AS TRAN GAVE THE TEENS WATER AND ASKED IF THEY WERE ALL RIGHT, A SECOND HONDA CIVIC, DRIVEN BY ASHLEY SELINA BRYAN, THEN 24, SPED TOWARD THE SCENE. BRYAN, WHOSE BLOOD-ALCOHOL CONTENT (BAC) WAS LATER DETERMINED TO BE MORE THAN TWICE THE LEGAL LIMIT, FAILED TO AVOID THE DISABLED CAR.

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DEAD DRUNK

FROM PAGE 11

The impact caused the parked Camaro to move, dumping Vescio out of the car and onto the highway. He was later found to have suffered a concussion, as well as cuts and bruises.

But Cook got the brunt of it. The muscle car slammed into him as he stood on the shoulder. He was thrown over the guardrail and off the highway, onto the embankment 60 feet below.

The Camaro ended up in the No. 2 lane of the 57. Vescio landed flat on his back on the busy highway.

Tran had jumped out of the way when she saw Bryan's Honda approaching. She briefly glanced down at Cook, lying on the embankment 60 feet below. Realizing there was little she could do for him, she ran onto the highway to Vescio. Somehow, the 5-foot-3 woman dragged the 6-foot-tall Vescio to safety.

Police and first responders quickly arrived at the accident site; Cook died of his injuries at a hospital several hours later.

Investigators soon determined the "accident" was actually a crime. Bryan, of the San Bernardino County city of Highland, had been drinking long before she got on the 57. Tested almost two hours after the crash, her BAC was 0.17 percent; the legal threshold of impaired driving is 0.08 percent.

Bryan was eventually charged with vehicular manslaughter while intoxicated; driving under the influence of alcohol, causing bodily injury; and driving with a blood-alcohol level of 0.08 percent or more, causing bodily injury. There was also a sentencing enhancement for multiple victims, considering both Cook's death and Vescio's injuries.

She was ultimately convicted of drunken driving and pleaded guilty to gross vehicular manslaughter. Before sentencing in May of this year, she gave a tearful apology to Cook's family. Her public defender told the court she had been attending rehab and substance-abuse programs since the crash. Her parents made statements on her behalf, indicating her remorse and her regret for "making bad decisions." The judge encouraged Bryan to continue speaking to groups about the dangers of drinking and driving, as he sentenced her to six years in state prison.

As gruesome as it was, Bryan's crime is depressingly typical of those involving most DUI fatalities. She was not an underage drinker, such as the recent high-school graduate who killed his friend on Santiago Canyon Road and was sentenced to 14 years. Her victim wasn't famous, as was Angels pitcher Nick Adenhardt, who died in April 2009 when a man driving while several times above the legal BAC limit plowed into the car he was in. (As the *Weekly* previously reported, Aden-

hardt's underage driver, who also died in the incident, was also driving drunk.) Nor was Bryan a law-enforcement officer, such as the former OC sheriff's deputy who showed up intoxicated to his DUI hearing or the deputy with a BAC of 0.24 who was arrested for driving on the wrong side of the road in Costa Mesa. Nor was she a multiple previous offender with six different drugs in her system, as was the man who drove onto the sidewalk and killed a woman who was walking her dog in Laguna Niguel.

Her crime only differs substantially from the "norm" because while women may be taking over the world, men still dominate DUI arrests and fatalities. In 2010, males accounted for some 77.6 percent of DUI arrests in California.

enforcement, was 0.15 percent in 2009. And according to NHTSA, in 2009, the most frequently recorded BAC level among drunk drivers in fatal crashes was 0.17 percent, the same as Bryan's.

A scenario that haunts the imagination of millions of Southland drivers is the wrong-way freeway crash. One study reported that more than 50 percent of such crashes involve alcohol and more than 5 percent involve drugs.

The National Transportation Safety Board (NTSB), the same agency advocating for a move to a 0.05 percent BAC limit "to save lives," analyzed the data in hundreds of wrong-way crashes. The agency found that of the 1,150 wrong-way drivers involved in fatal collisions whose BAC was known, 684, or 59 percent, had BAC levels at or above 0.15 percent.



**BRYAN: DROVE WITH A BAC OF 0.17,
TWICE THE LEGAL LIMIT**

But according to the California Department of Alcohol and Drug Programs (CDAP), the proportion of females among convicted DUI offenders has risen consistently every year since 1989.

More important, Bryan's crime fits a key pattern: DUI drivers who kill people are usually not tipsy, but rather very drunk.

According to National Highway Transportation and Safety Administration (NHTSA), 10,102 of the 12,012 people with a BAC of 0.01 or higher who were involved in fatal crashes—a figure that represents 84 percent of the total—had BAC levels at or above the legal limit. But drivers with a high BAC (0.15 percent or above) accounted for more than half of all alcohol-related traffic fatalities, according to both NHTSA and CDAP. The average BAC level of a convicted DUI offender, as reported by law

In the course of a week in June 2013, the Antelope Valley Freeway was rocked by not one, but two crashes caused by wrong-way drivers. The first, allegedly caused by a driver high on meth, injured 13 people and shut down the freeway for hours. The second took the life of a 77-year-old pastor and seriously injured two of his congregants. That wrong-way driver, who also suffered major injuries, was arrested on suspicion of DUI.

The familiar checkpoints that slow traffic to a standstill on weekends and holidays around Orange County may or may not deter people from drinking and driving. But what they typically don't accomplish is the arrest of drunken drivers. For example, on May 4 and 5 (Friday night and Saturday morning), 1,513 cars passed through a checkpoint at Newport Boulevard and Finley Ave-

nue in Newport Beach. No DUI arrests were made, but 12 citations were issued for other violations.

Mothers Against Drunk Driving (MADD) estimates that communities that consistently use sobriety checkpoints reduce DUI incidents up to eight times as much as communities that use roving patrols alone. But others, particularly defense attorneys, deride the checkpoints as costly TSA-like "security theater," often manned by police on overtime pay, plus an army of tow trucks and their drivers.

In some cities, the stops pay for themselves, with municipalities receiving thousands of dollars in tow payments, administrative-release payments and a cut of proceeds collected by the tow company for storage. In March 2010, Baldwin Park police impounded 61 vehicles while arresting just one person for drunk driving at a checkpoint.

So will lowering the legal level of driving under the influence to 0.05 percent BAC from 0.08 percent, as the NTSB is now advocating, change any of this? And could it happen?

The second question is probably easier to answer than the first. In May, the NTSB issued the call for states to move to a 0.05 percent BAC, along with a number of other recommendations to fight drunk driving, in a 100-page report, *Reaching Zero: Actions to Eliminate Alcohol-Impaired Driving*.

The agency claims that at BAC levels of 0.05 percent and lower, vigilance, perception, reaction time, tracking and psychomotor skills are all impaired, while drowsiness increases. It also claims alcohol use is associated with reduced seat belt use, increasing injury severity. According to the NTSB, going from 0.08 percent to 0.05 percent in Europe cut traffic fatalities 8 percent to 12 percent.

"The NTSB concludes that BAC levels higher than 0.05 are viewed by respected traffic-safety and public-health organizations around the world as posing unacceptable risk for driving, and more than 100 countries have already established BAC limits at or below 0.05," says DUI attorney Myles L. Berman. "I don't believe the U.S. should follow other countries' laws."

As the NTSB itself admits, "lowering the BAC threshold may seem counterintuitive when the majority of alcohol-impaired drivers in fatal crashes have BAC levels well over 0.08." But the agency insists that "reducing the BAC limit could reasonably be expected to have a broad deterrent effect."

Reaching Zero is full of fun acronyms, such as the futuristic DADSS (Driver Alcohol Detection System for Safety), HVE (high-visibility enforcement, those OC traffic stops we love so

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DEAD DRUNK

FROM PAGE 12



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well) and OUI (not the former nudie magazine, but an acronym for operating under the influence of alcohol and drugs). Then there's the Orwellian REDDI (Report Every Drunk Driver Immediately). POLD is a phrase to strike fear into every party-thrower, restaurateur or bar operator—Place of Last Drink. All such actions are justified by yet another acronym, TZD—Toward Zero Deaths.

But it would be a mistake to not take the NTSB's recommendation to lower the BAC seriously. Though the crusade has just begun, the agency has a track record of making such change happen.

In 2004, it helped to implement the re-definition of DUI, moving the threshold of legal intoxication from 0.1 percent to 0.08 percent BAC. Although it's up to each state to make its own law on the subject, all 50 eventually went along, motivated by the agency's system of rewards (special-program funds and incentive grants) and punishment (such as the threat of withholding highway money, which drove

the states to a drinking age of 21). And supporting the proposed 0.05 percent BAC limit as part of a renewed "war on drunk driving" seems a no-brainer for any ambitious politician.

Certainly, drunk drivers are not a very popular constituency. But the proposed new BAC level will criminalize much more behavior and many more people. For example, say you're a 100-pound woman; according to the charts, at 0.05 percent BAC, you'd be legally drunk after consuming exactly one drink. Sip a glass of wine at a baby shower, then go to jail.

Have you priced a DUI lately? It's not exactly an aspirational purchase, such as a pair of Louboutins or a Viking stove, but it's just as hefty. According to the Automobile Club of Southern California (a.k.a. the local AAA), a first-offense misdemeanor DUI conviction can cost up to \$15,649. Do your DUI before the age of 21, and it can set you back \$22,492. The AAA figures are based on state and local fines, penalties, legal fees, court fees

and increased insurance costs. The flip answer is that this kind of money would buy a lot of taxi rides.

But the problem with the suburban sprawl of Orange County is there's limited public transportation, cabs aren't cheap, and the vast majority of bars and restaurants have tempting parking lots. If you do get a cab, you'll have to find a way to retrieve your car before dawn the next day, or it could be towed.

As one would expect, many more people are driving impaired than are lining the walls of the OC jail. While about 13,000 people from Orange County are convicted of DUI each year, the statistics show that drivers may drive under the influence 80 times before they're caught. According to AAA, 10 percent of motorists admitted driving when they thought their BAC was above the legal limit in the past year.

Despite a very active law-enforcement presence and consistent prosecu-

County and elsewhere in recent years, the problem of the manslaughter and mayhem caused by highly intoxicated drivers such as Bryan is clear. What's not clear is whether moving to a 0.05 percent BAC is the solution.

If you listen to commercial radio in Southern California, it's almost inevitable you will hear Berman, 58, an aggressive advertiser who calls himself the Southland's "Top Gun DUI Defense Attorney." His slogan, "Friends don't let friends plead guilty," is almost equally familiar. He and his affiliated attorneys practice in Orange and LA counties, as well as surrounding areas. They concentrate on DUI defense, but, as Berman notes, "Often with DUI, there is another criminal case for hit and run, possession, etc."

"Law enforcement in Orange County is very active in combating intoxicated drivers," Berman acknowledges. "The



THE PROPOSED NEW BAC LEVEL WILL CRIMINALIZE MUCH MORE BEHAVIOR AND MANY MORE PEOPLE. FOR EXAMPLE, SAY YOU'RE A 100-POUND WOMAN; ACCORDING TO THE CHARTS, AT 0.05 PERCENT BAC, YOU'D BE LEGALLY DRUNK AFTER CONSUMING EXACTLY ONE DRINK. SIP A GLASS OF WINE AT A BABY SHOWER, THEN GO TO JAIL.

tion by the district attorney's office, Orange County has one of the worst drunk-driving problems in California. According to the California Office of Traffic Safety, 10 Orange County cities rank among the worst in the state for rates of injuries and fatalities caused by DUI. Of all California cities with a population between 100,000 and 250,000, Orange ranks No. 1 for drunken driving fatalities and collisions. Santa Ana and Anaheim rank No. 3 and No. 10, respectively, among cities with more than 250,000 people.

Newport Beach is No. 1 for cities with populations between 50,000 and 100,000. Yet it's not for lack of enforcement; Newport Beach police arrested more than 650 people for suspected DUI in 2011.

CHP statistics from 2010 show that Orange County ranked second only to Los Angeles County in the state for DUI deaths and injury collisions. During that year, there were more than 1,000 DUI-related injury collisions in Orange County, more than in either San Diego or San Bernardino counties. The arrest rate is quickly growing among young people in college towns. Fullerton, for example, went from fifth in DUI arrests of drivers younger than 21 in 2009 to first in 2010.

Although the number of deaths from DUI has dropped in Orange

police are very aggressive in Orange County, trying to keep the streets safe as they see it. . . . And they do arrest a lot of people, around holiday times especially."

Berman concedes that this vigilance can have a positive effect. "When there is a large presence of law enforcement on the streets and freeways," he says, "people are more apt to drive safer."

But if the legislature approved a move to 0.05 percent BAC, Berman says, "Obviously, more people would be arrested for DUI. There would be more cases in the system; more innocent people would be convicted. Breath testing is not an accurate way to measure a person's alcohol in their blood or whether they are intoxicated.

"The prohibitionists are trying to get to zero tolerance as long as I've been practicing in California," Berman continues. With a move to 0.05 percent BAC, revenues for the multibillion-dollar DUI "industry" would grow. "It definitely will create more work for the people, the courts, the prosecutors, more business for the alcohol programs, the interlock companies, and increase revenues to the county and state. It will have a substantial impact on many industries, like hospitality, restaurants, bars, alcohol distillers, bottlers, plastic companies, paper goods—you name it."

» CONTINUED ON PAGE 16

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DEAD DRUNK

FROM PAGE 15

The impact of a lower BAC on the restaurant industry, which employs 1.4 million Californians, might be particularly heavy. The OC Restaurant Association, for example, coordinates events such as Wine Week and Beer Week in the fall. Pam Waitt, president of the OC Restaurant Association, says if the NTSB-recommended limit is adopted, "it's going to hurt a lot of restaurants. The average person can handle a glass of wine with dinner. The general consensus is that they're attacking the social drinker, not the person who is creating this problem."

Angie Pappas of the California Restaurant Association agrees. "Only a

pretty good about following the law," Berman says, "they can still arrest someone at 0.06 or 0.07 BAC [if they feel he or she is intoxicated]. Only at less than 0.05 are you presumably not under the influence of alcohol."

Persons arrested for possible DUI can be charged under the 21352 A or B statute. Mary Beth Griffin, affiliate executive director of MADD OC, explains that the first of the two statutes refers to impairment in general, while the second refers to the familiar 0.08 or higher. But even if you're below that number, as Berman indicates, you can still be charged for driving while intoxicated. Someone high



THE PRESIDENT OF THE OC RESTAURANT ASSOCIATION SAYS IF 0.05 BAC IS ADOPTED, "IT'S GOING TO HURT A LOT OF RESTAURANTS. THE AVERAGE PERSON CAN HANDLE A GLASS OF WINE WITH DINNER. THE GENERAL CONSENSUS IS THAT THEY'RE ATTACKING THE SOCIAL DRINKER, NOT THE PERSON WHO IS CREATING THIS PROBLEM."

very small sliver of DUI arrests occur between 0.05 and 0.08," she says. "It's overwhelming to think that someone who isn't impaired now would be considered impaired." To help address the DUI issue, the association offers ServeSafe Certification, beverage-service training for restaurants. It teaches how much one can legally drink based on weight and sex and how the body processes alcohol. The program also looks at what Pappas calls "the pours; a lot of cocktails are more than one drink." People skills, such as how to cut off customers, and strategies to serve them food or water are also included.

She is also enthusiastic about new services for customers such as UBER, a car-service app on your Android or iPhone that will summon a pickup.

Pappas says organizers of festivals and such alcohol-based dining events as Wine Week try to build in awareness of responsible consumption. "These events will not go away," she says. "The appetite is there, people are more interested than ever in craft beers and artisan cocktails. People will exercise more caution and have a plan in place."

But even today, "blowing" less than 0.08 on a breath analyzer won't necessarily protect you from a DUI. Although "cops in OC are usually

on prescription or illegal drugs could be charged under the A statute, even without any alcohol in his or her body.

Berman's website notes that in some years, more than 90 percent of Orange County DUI arrests result in conviction. Susan Kang Schroeder of the OC DA's office credits "good police officers, good investigations, young deputies from good law schools, and a great crime lab in analyzing the evidence. We got a grant to train officers how to testify and investigate on DUI."

Perhaps not surprisingly, most people facing DUI charges—as well as thousands of dollars in costs—plead guilty. "Unless there's something exotic about it, people tend to get the same thing: \$390 in fines, probation for three years, and 90 days' restriction except for alcohol class and work," Schroeder says.

Just as his motto suggests, Berman believes anyone who is arrested for DUI should fight the charges. "The consequences are so severe—[people] could lose their jobs, including people who have to drive for a living," he says. "So many people are convicted because they go ahead and plead guilty. We win most of the cases we take to trial. The jurors in OC are very fair, not rubber stamps for the prosecution."



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BEER MUG, PLEASE!**

Berman claims that most people falsely believe breath analyzers are always accurate and that police reports are often unfairly biased against suspected drunk drivers. "Often, the evidence at trial is totally different from what police put in their reports," he says. "People often do a lot better on the field sobriety test than the police indicate on their report. They don't put in all the positive and unimpaired facts that occur. On the walk-the-line test, the officer might write that a person stepped off the line a couple of times. But that means 16 out of 18 steps, they did not step off the line."

So if the police are vigilant, and 92 percent of those arrested for DUI in OC are convicted, why are there still so many gruesome accidents and deaths such as that of Cameron Cook's? As Shakespeare put it in *Julius Caesar*, "The fault lies not in the stars, but in ourselves."

A substantial percentage of the drivers under the influence who create fatal accidents have already been convicted of DUI, but stubbornly insist on continuing to drive drunk. And depressingly, the suggested "designated driver" is often not sober. A new study in the *Journal of Studies On Alcohol and Drugs* found that 40 percent of designated drivers consumed alcohol before driving, with 18 percent of them having a 0.05 BAC or higher.

In Orange County, one problem keeping offenders off the road is there is no requirement for first-time DUI offenders to get an interlock device. A "pilot project" in LA and three other California counties requires first offenders to get such a device installed on cars they have access to. It's up to the legislature to make interlock devices mandatory, so with the pilot project not concluding until next year, the requirement may not make it to Orange County until at least 2015. Unfortunately, even this is no panacea; only about 24 percent of those mandated to have interlock devices actually get them, as offenders often say they've quit driving or don't have access to a car.

Yet groups such as MADD believe interlock devices are a key part of the solution. Griffin says the focus of MADD's advocacy is on the implementation of what the group calls the Campaign to Eliminate Drunk Driving, the three legs of which are HVE, interlock

for all convicted drivers with a BAC of 0.08 percent, and research toward the development of high-tech Driver Alcohol Detection Devices for Safety.

Automotive manufacturers are working on such devices. They will "unobtrusively" test you through your breath and/or a touch sensor in the steering wheel to see if your BAC is below 0.08 percent, and then decide whether it will allow your car to start. Perhaps leery of being dismissed as an agent of the nanny state, MADD does not support the NTSB's call to lower the BAC level as an organization; however, leaders of chapters such as MADD Canada have long-supported the move to 0.05. As Griffin puts it, "MADD strongly recommends that the safest course of action is to not drink and drive."

Even MADD founder Candace Lightner, whose daughter was killed by a drunken driver in 1980, has referred to MADD in the past as "neo-prohibitionist" and thinks that going to 0.05 percent BAC would be a waste of time. She told *U.S. News*, "You could go to 0.0, and that would save lives. You could go to a 40 mph speed limit, and that would save lives, but you have to look at what's realistic."

Ultimately, a 0.05 percent BAC wouldn't be enforced, she believes. More important, it would distract enforcement and resources from what she sees as much more significant issues—high-BAC drunk driving and drugged driving.

Schroeder did not want to address the "hypothetical" impact of lowering the BAC limit. "We'll enforce the laws that are passed," she says. "We're getting better and better at preventing deaths. We've got special advocates like MADD. There's better education. Everyone knows it's dangerous. We're getting better."

Indeed, deaths from impaired-driver-related crashes dropped nationally from 21,113 in 1982 to 9,878 in 2011. Yet, as Lightner notes, extremely drunk driving remains as seemingly intractable a problem as alcoholism itself. Griffin points to New Mexico, where fatalities fell 46 percent after the state mandated interlock devices for all DUI convictions.

"There's no one answer," concludes Schroeder. "Longer jail sentences, put them in lockdown rehab. It's a constant battle."

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*calendar

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SUNDAY

THE KUSH EXPO:
A POTHEAD'S PARADISE

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MONDAY

BOTH A PROG MONSTER
AND A POP MAGPIE

page 20
TUESDAY

SIDE EFFECTS MAY INCLUDE
LAUGHTER AND SADNESS

page 21
WEDNESDAY

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DON'T MOVE A MUSCLE

fri/07/05

[THEATER]

Music and Politics

Bloody Bloody Andrew Jackson

Lincoln, shmincoln—who wants a morbid intellectual bent on preserving the Union for its entire citizenry when you can get a badass frontiersman who thought slavery was a-okay and delighted in kicking the Native Americans off their land? Yes, this Democratic Tennessean we glimpse on our \$20 bill would be the modern incarnation of one of the nastiest Republicans you could hope to meet, and thus, he gets his own musical satire. Bring the kids and howl, one and all, at this good ol' boy's silly ethnic cleansing, noble British ass-kicking, and futile attempt to dismantle the Electoral College. Paula Deen would be so proud.

Bloody Bloody Andrew Jackson at the Chance Theater, 5552 E. La Palma Ave., Anaheim, (714) 777-3033; www.chancetheater.com. 8 p.m. Through Aug. 4. \$35-\$40. —SR DAVIES

[FESTIVAL]

Local Talents

Sawdust Art & Craft Festival

Laguna Beach's art scene draws together each year for the Sawdust Art & Craft Festival, happening daily now through the end of the summer. Nestled along the picturesque Laguna Canyon Road, the Sawdust Fest is a tiny village lined with booths and studios rented by local artisans selling photography, paintings, ceramics, jewelry, sculpture, metalware and so much more. There's also a rotating lineup of live music and a way-beyond-typical food-and-wine court for your noshing and drinking pleasure. The live glass blower stationed near the middle of the festival is always one of our favorite attractions at this nonprofit event. So make a trek

to Laguna this season and get artistically inspired—or just buy something for yourself.

Sawdust Art & Craft Festival, 935 Laguna Canyon Rd., Laguna Beach, (949) 494-3030; www.sawdustartfestival.org. 10 a.m. \$3.25-\$7.75. —ERIN DEWITT



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[CONCERT]



Get Funky

LONG BEACH FUNK FEST

It's time for our favorite summertime block party—the Fifth Annual Long Beach Funk Fest! All funk, all day and night—no hipster rock, no hip-hop or jazz, this festival stays true to its moniker. More than a dozen bands are scheduled to perform, including Shuggie Otis, Bernie Worrell Orchestra, the Blackbyrds, Afrobeatdown, Thumpdaddy and more. Plus, there's the Sirena Serpentina fire dancers, a dazzling fireworks display, live painting, food, booze, and a whole lotta DJs spinning nothing but funk. So prepare to get down in the heart of downtown tonight—the streets will fill with party people from all over California, celebrating funk in all its glory.

Long Beach Funk Fest at the Downtown Promenade, Pine Avenue and Broadway, Long Beach; www.lbfunkfest.com. Noon. \$15.

—ERIN DEWITT

[ART]

A Closer Look

'Connect Heal End Stigma'

Every great artist is a little nuts in some way—eccentric, aloof, brilliant, it's all anything but “normal.” But for those suffering from an actual mental illness, the reaction from society isn't exactly glamorous—in fact, it's ostracizing. This month's exhibit at the Orange County Center for Contemporary Art casts a light on that common besmirchment with “Connect Heal End Stigma,” a collection of works from professional artists who are mental-health educators and activists, as well as from artists suffering from mental illnesses themselves. The pieces are honest, raw and beautifully introspective. Throughout the month, OCCCA also hosts a series of free workshops, ranging from painting to printmaking to poetry, centered on mental-health awareness, as well as stigma and recovery.

“Connect Heal End Stigma” at Orange County Center for Contemporary Art, 117 N. Sycamore, Santa Ana, (714) 667-1517; www.occca.org. 6 p.m. Through Aug. 17. Free. —ERIN DEWITT

[EXPO]

Spark It

Kush Expo

Was your favorite local dispensary raided recently? Roommate smoked all of your stash? Relieve some of that pain and anxiety at the “world’s biggest medical-marijuana mega-show.” You’ll find hundreds of booths selling everything from vaporizers to fertilizers to wax pens. There’s clothing and accessories emblazoned with pot leaves, an annual Hot Kush Girl contest, even an “onsite 420 medicat-

ing area” (fancy talk for a blazing room). After visiting this “medicating area,” you’ll want to find your way to the “resting lounge,” which will provide snacks, a full bar and massage chairs. Part-time recreational users are also welcome to attend; no medical card is needed to enter the expo—and for those who think they could benefit from a prescription, there are doctors on hand to advise.

Kush Expo at the Anaheim Convention Center, 800 W. Katella Ave., Anaheim; www.kushexpo.com. Noon; also Sat. \$14-\$20. 18+. —ERIN DEWITT



Put On a Harmony

AMERICANA FAMILY FESTIVAL

Joni Mitchell’s classic song “For Free” observed that lone musician playing real good for free and, yes, for freedom. The Bowers Museum hosts its annual civic celebration of roots music, freedom and our grassroots musical ambassadors with the Americana Family Festival. For free. It’s your chance to show the kids where we all come from and remind the whole freedom-loving family that live music, sing-alongs, dancing and musicological heritage is enduring, all-American fun (with homegrown idiom, historical revisionism and harmonies, too). The lineup includes local, all-around folk/bluegrass diva and music educator Sandii Castleberry; the versatile and groovin’ Chicago-style 3rd Degree Blues Band; and the Eagle Spirit Dancers traditional dance ensemble, who’ll share the First Nation’s continental choreography. Get your face painted, make some art, sing loud.

Americana Family Festival at Bowers Museum, 2002 N. Main St., Santa Ana, (714) 973-6600; www.bowers.org. 11 a.m. Free. —ANDREW TONKOVIK

[CONCERT]

Anything Goes

Todd Rundgren

If you crack open the gatefold issue of Todd Rundgren’s 1972 album, *Something/Anything*, you’ll see a giant photo of the musician and his guitar in a shaft of light (and dust), which is pretty much the literalization of his entire oeuvre. (And yes, it is definitely an oeuvre.) He’s a polymath, a prog monster, a pop magpie, a wizard of some kind and a star for a while, and he’s still cranking onward. He put out a new album in April that’s an unpredictable 2000s-gone-1980s (or maybe vice versa) mix of electronic music with his “anything goes” sound. Come say hello at this show.

Todd Rundgren with Mt. Ossa at the Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930; www.thecoachhouse.com. 8 p.m. \$35. All ages. —CHRIS ZIEGLER

[THEATER]

Wedded Bliss

I Do! I Do!

Love is sometimes described as “a temporary insanity, curable only by marriage.” As though a long disclaimer in a pharmaceutical commercial, the musical *I Do! I Do!* explains in detail the side effects: laughter, sadness, passion, loneliness and happiness. Based on Jan de Hartog’s play *The Fourposter*, with music by Harvey Schmidt and lyrics by Tom Jones (the theater writer, not the Vegas superstar), the production tells the story of Agnes and Michael Snow, spanning from 1895 to 1945. As directed by Alan Souza and performed by Davis Gaines (*The Phantom of the Opera*) and Vicki Lewis (*NewsRadio*), consider this a love letter to the ups and downs caused by the ol’ ball and chain.

I Do! I Do! at the Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach, (949) 497-2787; www.lagunaplayhouse.com. 7:30 p.m. Through Aug. 11. \$40-\$55. —AMANDA PARSONS

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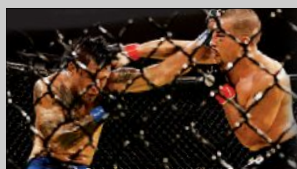
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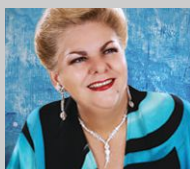
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[ART]

Still Life

Pageant of the Masters

With the expert use of makeup and costume, Pageant of the Masters literally brings art to life through an onstage collection of "living pictures," in which people are transformed into the subjects of classical and contemporary works of art. The piece is re-created before your eyes,

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with the help of volunteers, props and, of course, a little lighting. How they manage to stay that still for that long remains a mystery, even for a Pageant veteran. The theme for this year's show is "The Big Picture," a tribute to classic art that inspired filmmakers. And as tradition goes, every Pageant of the Masters ends with a recreation of *The Last Supper* by Leonardo da Vinci. Before and after the show, enjoy the adjacent art festival.

Pageant of the Masters at the Festival of Arts, 650 Laguna Canyon Rd., Laguna Beach, (949) 494-1145; foapom.com. 8:30 p.m. Through Aug. 31. \$15-\$146. —JESSICA FORD

[CONCERT]

Without a Doubt

Yes

Seminal progressive-rock band Yes come to the City National Grove of Anaheim this week, proving that even after 45 years of nonstop musical madness, these old boys can still hit the high note. Releasing an album every few years throughout their career (sometimes two in a year), Yes remain relevant not only because they're one of the most influential bands of the era, but also because they have yet to fade away in any sense—2011's *Fly From Here*, their 24th album, received glowing reviews across the music blogs. Currently on a world tour (a "Yestival" if you will), the band treat longtime fans to three albums in their entirety: *The Yes Album*, *Close to the Edge* and *Going for the One*.

Yes at the City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; www.citynationalgroveofanaheim.com. 8 p.m. \$67.50. —ERIN DEWITT



thu/07/11

[FOOD EVENT]

So Refreshing

Summer Sippers With Chef Jeff

With summer temperatures climbing, the last thing anyone wants to do is crank up the oven. Tonight's event at the Center for Living Peace presents guests with an easy alternative to that cooking-in-July quandary: Summer Sippers, a seminar and tasting of light, oven-free appetizer recipes and seasonal adult beverages. An award-winning artist by day, chef Jeff Venier shows off his culinary talents with a series of classes ranging from French entrées to artisan cocktails. This session, however, is particularly appealing, as the season's heat wave continues to hit OC—and we don't have an air conditioner. Sign up online now, as this event is sure to sell out.

Summer Sippers With Chef Jeff at the Center for Living Peace, 4139 Campus Dr., Irvine, (949) 854-5500; www.goodhappens.org. 6:30 p.m. \$30. —ERIN DEWITT

[CONCERT]

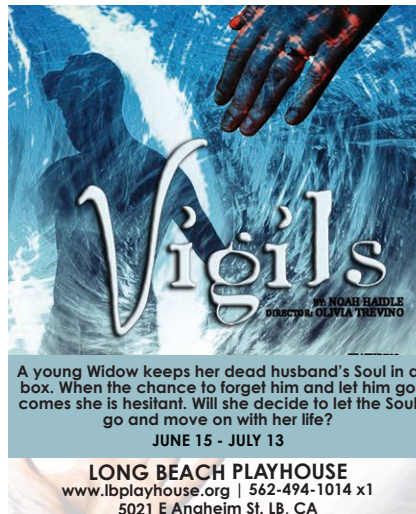


Making Friends

PORTUGAL. THE MAN

With the momentum of seven full-length albums behind them, Portugal. The Man hit the House of Blues in support of their latest release, *Evil Friends*. The album not only validates the group's grinding work ethic (seven albums in seven years, folks), but it also showcases their maturity. Guided and produced by musical mastermind Danger Mouse, *Evil Friends* blends easy-going, indie pop with psychedelic rock and continues to garner high praise from critics. The Portland-based five-piece stops in Anaheim, with support from Long Beach's Avi Buffalo. Considering Portugal. The Man's musical growth and warm reception at Coachella, this show holds serious potential.

Portugal. The Man with Avi Buffalo at the House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-BLUE; www.houseofblues.com. 8 p.m. \$25-\$27.50. All ages. —HEIDI DARBY



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No Shrimp On the Barbie Here

Have a meat pie and lamingtons at Pie-Not, our county's true ambassador of Australian food
BY EDWIN GOEI

Contrary to what the Outback Steakhouse chain might have you believe, Australians don't eat Bloomin' Onions or shrimps on the barbie; but they do consume large quantities of meat pie. Everywhere I went in my limited travels to Melbourne, Sydney and Noosa—the Laguna Beach-equivalent resort town near where Steve Irwin has a zoo—I saw pies the size of my palm heating under lamps in gas stations, mall food courts and super-market delis. The meat pie, as far as I can tell, is to Australians what hot dogs and doughnuts are to us Yanks. They are ubiquitous, often blamed for rampant childhood obesity and remarkably easy to eat on the go—everything we love and hate about our most delicious of junk foods.

It's not as though Aussies don't also indulge in McDonald's or Burger King (which are called Hungry Jack's down under)—they most certainly do—but the meat pie seems more ingrained as part of their identity than Big Macs are with us. The pies in question are usually miniature, slightly smaller than the forgotten box of Banquet pot pie you might have stashed in the back of your freezer, but swaddled in a similar type of pastry crust. An Aussie meat pie, however, doesn't lean as heavily on the gravy as our pot pies do. They're more packed with meat, usually ground beef, with a little room left for vegetables. Yet in a few modern pie shops I encountered in

Sydney, especially a Dunkin' Donuts-style outfit called Pie Face, the fillings get more cosmopolitan. Pie Face offers not only a classic minced beef, but also a Thai chicken curry and a tandoori vegetable.

The new Pie-Not in Costa Mesa reminds me of Pie Face. It offers pies the same way Pie Face does: freshly baked, kept warm under heat lamps in a display case, and ready for takeout. But Pie-Not easily bests them in variety. There are a dozen different kinds here, each titled to make you grin. Most are variations on a ground beef-filled base-model pie called “Dog's Eye.” When peas and carrots are added, then slathered with mashed potato to seal the top, a Dog's Eye becomes a “Drover,” a concoction that eats exactly like a shepherd's pie. The “Shroomin” is a Dog's Eye with mushrooms in it. And when Cheddar and bacon bits are involved, that's the “That'll Do Pig.”

But you detect hits of pepper and hints of wine even in the standard pie. For a real upgrade, try “The Drunken Cow,” which subs the ground beef for nubs of braised steak, pearl onions and a pronounced red-wine tang that could only be inspired by boeuf Bourguignon. The “Bloomin Hot” is a quite-spicier version of that. There are chicken pies, too, using white meat that has been tenderly cooked. The “Sprung a Leek” is cream-sauce-based as though it were emulating chicken à la King, while

another revels in sweetness with its apricots, sultanas, pine nuts and saffron that's a subtle nod to the sugary Moroccan pigeon pie called bastila. There's also a solitary lamb pie called “Mary's” that you'd easily mistake for beef if no one told you.

Regardless of the filling, all the pies go down as the pastry bricks they are; one is probably all you need for a moderately heavy lunch. And if you're looking for something not as messy to eat, the hand-held sausage rolls filled with a sort of meat mousse are excellent and extraordinarily flaky. For breakfast, there's a “Brekkie,” for which a Dog's Eye is embellished with bacon, cheese and tomato, then crowned with egg. Even better are the two quiche offerings, both still wiggly and fluffy and flavored with either broccoli or bacon. But I've found nothing pairs better with a strong cup of tea than “Wasp's Nest,” a savory scone studded with bits of bacon.

And if any Aussie expats have any doubt that Pie-Not is actually Australian, there's this fact: It offers lamingtons. For those unfamiliar, a lamington is a confection that resembles a brownie crossed with a Hostess Sno Ball, but is simply a square of soft sponge cake encased in a slightly crunchy, fudge-like shell of chocolate icing, and then covered in a furry coat of desiccated coconut. I ate more lamingtons than meat pies when I was in Australia, but I never remembered any of them being as good or as fresh as Pie-Not's. It's this, more than the meat pies or even the young bloke who rung me up and spoke in that unmistakable Aussie lilt that proves Pie-Not is the truest ambassador of Australian culture to our county. For the record, Outback Steakhouse was never in the running.

PIE-NOT

270 E. 17th St., Ste. 17, Costa Mesa, (949) 650-PIES; www.pienot.com. Open Tues.-Sun., 8 a.m.-5 p.m. (or until it's sold-out). Pies, \$5.50-\$6.50; sweets, \$1.50-\$3.

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If you want to know how much Anaheim—in the news much of this year for police violence, corrupt officials and an ACLU lawsuit alleging Latino voter disenfranchisement—has changed, a great case study is the area around the corner of La Palma Avenue and Euclid Street. Twenty-five years ago, when my family bought a tract home near the intersection, the area was mostly white—but they were getting the hell out of town, as Latinos, Arabs and Filipinos started moving in. Over the years, the Alpha Beta turned into a Dearden's, the working-class dive bar for Chicago expats made way for an Arco station, the baseball-card shop that wouldn't buy my Will Clark rookie card turned into a Laotian market, a mortuary turned into a Coptic church, and Korean signs bloomed everywhere. The only thing that didn't change was the iconic La Palma Chicken Pie Shop. Oh, and the business across the street still sells pizzas—but instead of a Little Caesar's, it's now San Giovanni, one of the county's few halal pizzerias.

In this Balkanized part of Anaheim, San Giovanni (but call it San Gio, as the hip Muslims do) is one of its few communal places, a restaurant that mostly attracts Latinos, but also draws in Muslims of all ethnicities and the last of the *gabachos* in the area. Don't expect such Middle Eastern flatbreads as sphihas and boreks—this is an honest-to-goodness pizzeria, where you can get any pizza offered by your local Italian restaurant, except with a better crust, tangier sauce and meat bought from local grocery stores, prepared in accordance with Muslim standards. Go ahead and order one with bacon—it's made with turkey. Ask for extra pepperoni or ham—it's beef. And while the halal preparation is definitely important to Muslim eaters, it's beside the point for the rest of us infidels—San Gio is just great pizza. In fact, only hint this place is different from any other pizzeria is the Arabic script on the marquee and the promise of three special pizzas: a chicken tandoori one that finds the hen's spiciness finely at home in a sea of cheese, a Turkish variety that replaces tomato sauce with juicy soujok, and a beef tikka pizza that would play well in Karachi.

All the other pizzas are the tried-and-true Southern Californian favorites—meat lover's, veggie, Hawaiian, even Greek. For chrissakes, even spaghetti and hot subs are sold here—though I do wish the chefs would be more adventurous with the latter. Imagine the beauty of a Philly cheesesteak prepared beef nihari-style!

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ZONE PAGES

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Traditions, Not Tandoori

Lunch buffet at Dosa Express

Managing editor Nick Schou and I used to have a ritual. About once a week, we'd go down the 5 freeway from the *Weekly World* Headquarters in SanTana and go to Dosa Place in Tustin, that fabulous dive I'd write about again and again. It was an easy ride, and we indulged on the place's dosas, those South Indian juggernaut crepes that unfortunately have never truly become popular in the States. This went on for years—and then it stopped. Our offices moved to Costa Mesa; the cubicle politics got . . . interesting. During that time, Dosa Place had opened a second location, and the original eventually turned into Dosa Express. Nick and I would talk about returning to our old hangout, but business needed to be done for us lowly staff writers before we could be in a good spot again.

Flash forward to last year. I got hired as editor; he became managing editor. We returned to Dosa Express, and were

EAT THIS NOW

» GUSTAVO ARELLANO

delighted to see nothing had changed. We try to go at least once a month now, and while Nick always gets an order of massive samosas and a Mysore masala dosa, I've turned to the lunch buffet, which has only gotten better over the years. It always has at least one chicken (whether masala or butter), a couple of curries, a bunch of South Indian-style vegetables and at least five chutneys. Even better? You still get a free dosa, albeit a smaller one. And even better than that? It's all you can eat for \$9, with dessert at the end—a tradition that can hopefully continue.

DOSA EXPRESS

13812 Redhill Ave., Tustin, (714) 505-7777.

DRINK OF THE WEEK

» GUSTAVO ARELLANO

Smoke and Mirrors at Hopscotch

Still packed nearly nine months after its opening, Hopscotch is still downtown Fullerton's It spot for locals and drunk, pretty girls. Its food? Still getting better—the grub was so-so the first few times I was there, but it has improved in the past couple of months, and the recent hiring of Cody Storts (from the not-even-open Volstead in Santa Ana, which still hasn't gotten the clue that its name is *so* 2008) shows Hopscotch is committed to upping its game. The cocktails? Potent from the start, inventive and exemplary—and now that summer's here, it means a new cocktail menu.

I hit up Hopscotch after the most recent installment of my "Gustavo's Awesome Lecture Series!" at the Fullerton Public Library and wanted to drink all of the new hooch: the mezcal one and the Pimm's Cup, a pisco concoction and something heavy on blackberries, my second-favorite berry after boysenberries. But the Smoke and Mirrors would be my choice for the night—a double layer of Scotch? ¡Sí,



señor!—wait, that's Spanish. I mean, "Bonnie good time, lad!"

THE DRINK

It seems a bit much: Scotch, absinthe, lemon, vanilla, cherry bitters and a spray of Scotch mist. And in retrospect, I wish the vanilla was more potent. But the interplay of tart and sweet, as well as the double-Scotch treatment, is a Southern California summer in a martini glass—you can see this poured out of jugs at beach parties as a craft jungle juice. Especially impressive was how the Port Charlotte Scotch led the drink with its peatiness but didn't dominate, even letting its kid brother lend smokiness with the applied mist that served as both aromatic and spice. And the best snack to go with the Smoke and Mirrors is the pickle plate.

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You Buy, We Fry

Pee & Gee Fish Market has offered golden piscine crispiness for almost four decades

Few strip malls in Long Beach have more cultural significance than the one on the southeast corner of Pacific Coast Highway and Martin Luther King Jr. Boulevard. It's here where Snoop Dogg filmed his "What's My Name" video and where hip-hop fans for decades have flocked to take their picture under the iconic VIP Records sign. But across the parking lot from where gangster rap's most notorious record store once stood (it now exists in a smaller form in a storefront around the side of the building) is another long-standing Eastside tradition: Pee & Gee Fish Market.

Since 1976, the dingy seafood market has offered cheap fish, shrimp, oysters and scallops to Central Long Beach residents who come either for a daily dose of take-home protein or to make use of Pee & Gee's "you buy, we fry" ethos. For lunch, there are two meals, each costing less than \$9, that come with four pieces of fish and a side of fries. Order at the display counter, and wait for your number to come up (no plates, always Styrofoam containers) at the small kitchen window a few feet away.

The outside, Poly High School-facing wall is covered in a dreamy oceanscape mural that draws customers into another world, away from the harsh glare of the surrounding urban landscape. Inside, however, the similarly painted walls can't escape from the surrounding city life; they are perpetually covered in autographed headshots from semi-famous regulars and concert posters from Long Beach's up-and-coming MCs. Laundromat candy dispensers and candy vending machines line the small dining room, and it's this kind of charm (okay, maybe the generous portions help, too) that makes Pee & Gee a frequent stop for locals.

But this isn't the type of place to keep such luxe ocean creatures as swordfish or salmon. This working-class staple stocks fresh cuts of eight affordable fresh and salt-water fish, from sandab and tilapia to red snapper and whiting, along with other low-brow specialties such as jar oysters, jumbo shrimp and catfish nuggets. Unless you

LONG BEACH LUNCH » SARAH BENNETT

order your filets to go, all the fish pulled from the case at Pee & Gee are fried in a Southern-style batter made of cornmeal, flour, cayenne and garlic power—a traditional combination made famous by hush puppies that beats the chewy grease of British-style fish and chips. Encasing thin fish slices, the batter forms crevices resembling a desert mountain range along the ridges of meat, making for a perfect crispy complement to the soft, mild flesh inside.

Despite all its experience with fish frying, the shrimp baskets are also a major draw for Pee & Gee eaters. Puffy, meaty shrimp are treated with the same cornmeal batter as the fish, bringing in everyone from construction workers to BMX kids to old grandpas, all enjoying the same Pee & Gee tradition that has made it a hub for Long Beach seafood lovers for nearly 40 years.

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Pirates of the Old West

The Lone Ranger is more Disney overkill
BY STEPHANIE ZACHAREK

The great movie westerns are about honor, dignity, the majesty of the landscape. But they're also about beautiful men—charismatic, sometimes dangerous-looking demigods such as Robert Ryan, James Stewart, Franco Nero, Randolph Scott and, of course, OC's own John Wayne. *The Lone Ranger* has Armie Hammer and Johnny Depp, the former a long-legged Adonis whose polite deportment puts him in the sweet spot between corn-fed and aristocratic, the latter a dazzling rascal with cheekbones that rival Gene Tierney's. There's something else *The Lone Ranger* has going for it: Instead of using CGI to create a believably authentic Old West setting, it was shot in the actual West. The locations include Monument Valley, the backdrop for 1,001 beloved westerns, a rugged red-and-gray vista that should be considered a visual cliché, but instead looks comfortingly familiar—like home, but with rocks.

How much do you think *The Lone Ranger*'s director, Gore Verbinski, appreciates any of this God-given beauty? Judging by the amount of crap he packs around it—dozens of superfluous plot points, action sequences so cluttered they obscure whatever genius may lurk within, heaps of heavy-duty symbolism that ultimately mean nothing, and juvenile gags that appear to have been written by 10-year-olds rather than for them—not

much. *The Lone Ranger* has it all, but what you end up with is not much. It's an extravagantly squandered opportunity.

You'd think, or at least hope, that a movie based on a '30s radio show—and, later, a hugely popular TV series—would preserve some sense of lightness, some proof it isn't taking itself too seriously. But even though *The Lone Ranger*, in the manner of Verbinski's *Pirates of the Caribbean* movies, overflows with spooffiness (Helena Bonham Carter as a madam with a loaded-for-bear ivory leg), its

The Lone Ranger has it all, but what you end up with is not much. It's an extravagantly squandered opportunity.

determination to wow is the grim kind. The movie is also overanxious to not offend: Verbinski uses a framing device to assert, repeatedly, that his movie is actually sympathetic to Native Americans and not just taking advantage of stereotypes. He clearly doesn't trust his audience to get his point of view; worse yet, he has to keep showing us how much he doesn't trust us.

So, between reminders of all the atrocities committed by white men, we're supposed to laugh and have fun. That's an

uneasy fit, and Verbinski can't pull it off. Besides all that, the plot is extremely simple in its overcomplexity: Before Hammer's Lone Ranger becomes the Lone Ranger, he's a to-the-letter lawman named John Reid who believes in bringing men to justice by trying them in court. His brother, Dan (James Badge Dale), on the other hand, is a Texas Ranger who knows that sometimes you just have to use a gun. Meanwhile, a captured lawbreaker with criminally bad teeth (played by William Fichtner) escapes. Also, a seemingly benevolent railroad tycoon played by Tom Wilkinson might not be as benevolent as we think because he's (a) a railroad tycoon and (b) played by Tom Wilkinson.

Did I mention that John has long been in love with his brother's wife (Ruth Wilson)? And that he eventually joins forces with a Comanche named Tonto? That would be Depp, in white clay makeup streaked with tears of black to signify the Great Sadness he carries within him. Once John finally, reluctantly, dons that black mask and becomes the Lone Ranger, he and Tonto perform assorted feats of derring-do: In one of the best, the Lone Ranger's silvery-white horse—so famous we don't even need to mention his name—leaps atop a burning house. It's one of the few moments in *The Lone Ranger* that has any real grandeur.

There's also a massive, elaborate finale involving a train, which at least gives Depp the chance to again channel Buster Keaton, as he did in *Benny & Joon*.

But even though Depp might have given *The Lone Ranger* some soul, he's completely lost in it. The picture doesn't challenge him; in fact, it barely needs him—it's so top-heavy with ostentatious yet weirdly unaffected action sequences that he's rendered superfluous. Similarly, Hammer might have given *The Lone Ranger* some sex appeal, but Verbinski and cinematographer Bojan Bazelli waste him, too: He's dashing in that skimpy leather mask and absurd white hat, but there's so much swirling around him that his face barely matters.

It doesn't help that Hammer is saddled with the duddiest of the movie's dud dialogue, spouting a lot of nonsense about how a civilized society doesn't need a masked man. Of course it does! At least in movies based on comic books and old TV serials. Hammer, a real stretch of a guy, does look great on that horse, as does his stunt double—in fact, any time Silver is onscreen, the movie springs to life. That horse—actually, of course, played by several horses—is the one figure in *The Lone Ranger* who's in touch with the natural landscape around him. He's the one beautiful guy Verbinski doesn't let down.

THE LONE RANGER

was directed by Gore Verbinski; written by Ted Elliott, Terry Rossio and Justin Haythe; and stars Armie Hammer, Johnny Depp, Tom Wilkinson, William Fichtner, Barry Pepper, Ruth Wilson and Helena Bonham Carter. Rated PG-13.

opening

THE HEAT If you've never seen Sandra Bullock blow a peanut shell out of her nose, and you'd like to, *The Heat* is your movie. That's one of the high-lights of this often dismal but occa-sionally inspired comedy from Paul Feig, director of *Bridesmaids*, which pits Bullock's hoity-toity FBI agent against a brassy Boston cop played by Melissa McCarthy. Too much of the movie is spent testing the bound-aries of how loud and obnoxious McCarthy can be. Feig doesn't hand this able comic actress the gift of freedom; he simply gives her enough rope. But *The Heat* has a spark, irregularly ignited by the unlikely kin-ship between these two actresses. Bullock's Special Agent Ashburn and McCarthy's Detective Mullins both have an attitude problem: Ashburn comes off as a know-it-all who alien-ates the men in her department (even though she does know it all better than they do). And Mullins doesn't give a rat's butt for anyone else: Told her boss is looking for her, she snaps, "Tell him I'll be there at sharply go-fuck-yourself o'clock." The movie attempts, feebly, to say something serious about the ways women are treated in the workplace. The sug-gestion is that both Ashburn and Mullins know exactly what they're doing but don't get the respect (and, most likely, the salary) they deserve. But these two are hell to work with. At times, McCarthy and Bullock tease out the best in each other. Bullock cedes everything to McCarthy: She knows she can't make a bigger noise than her overbearing co-star, so she bobs and weaves between the lines instead. This is accord as chemistry, and it works. (R) Stephanie Zacharek. *Countywide*.

THE LONE RANGER See "Pirates of the Old West," page 28.

ongoing

THE BLING RING At their best, Sofia Coppola's movies, so unassumingly tensile and precise, live in the pres-ent instead of just reflecting it. And that's precisely where *The Bling Ring* fails. Coppola adapted the script from a 2010 *Vanity Fair* article by Nancy Jo Sales, documenting the crimes of a bunch of fairly well-off kids who couldn't resist the allure of celebrity stuff: They repeatedly broke into the houses of lip-glosserati like Lindsay Lohan, Rachel Bilson, and Paris Hilton, making off with more than \$3 million in cash, watches, clothing, jewelry, and shoes. Here, ambitious wannabes Marc (Israel Broussard), Rebecca (Katie Chang), and others played by Emma Watson and Taissa Farmiga Google celebs to find out who's out of town and then break-and-enter one fancy manse after another. Hilton's lair is the *ne plus ultra*—the celebubante actually allowed Coppola to film there—boasting a separate room lined floor-to-ceiling with those blobby-looking Christian Louboutin platforms so beloved by women with crap taste and pots of money. The girls aren't the only ones who preen in these My Little Pony hooves; Marc flaunts a pair of hot-pink patent leather numbers, in the process betraying a touch of almost poignant gender confusion. The picture is a departure for Coppola, a half-appalled, half-amused piece of social reportage—it lacks the illusive pastry layers of mood and tone of *Somewhere* or *Marie Antoinette*. Perhaps that's why it's almost impossible to know what

Coppola is trying to say, or how she feels about her characters. It's as if she found her way to the material and discovered, too late, that it was an empty, glossy shell. (R) Stephanie Zacharek. *Countywide*.

MONSTERS UNIVERSITY Terrorizing children in their bedrooms remains the existential concern of the toothy blobs, hams, and pop-pom-furred Wild Things that populate the *Monsters* movies, many of whom look like gummy nothings long stuck to the bottom of Pixar's junk drawer. Their very lives depend upon coax-ing night-screams from human kids, a premise rich enough for Seuss or Borges. Is it too much to ask, then, that *Monsters University* on occasion suggest the shivery fear and pleasure of imaginative childhood anxieties? Or that the hundreds of technicians and story-wranglers involved in this brilliantly engineered, occasionally hilarious riot of gags and chases and pull-hard-on-your-bootstraps moralizing might, just once, glance up against the artistry and honesty of Maurice Sendak's wild rumpus—or even *The Incredibles*? Still, even when Pixar isn't aspiring to an idea, it has a way with genre. This time we see the college days of the monsters of *Monsters Inc.*, which is diverting once the movie settles into a *Revenge of the Nerds*-style frat showdown. There's a relentless, grating sunni-ness to the opening scenes, as Mike (the eye-stalk voiced by Billy Crystal) natters about how he's going to measure up to the school's legacy by becoming the best scary monster he can be, a passion that's not especially compelling. As with the *Cars* pictures, *Monsters University* feels not like the work of artists eager to express something but like that of friendly pros whose existence depends on

getting a rise out the kids. It's like the scares Mike springs on those sleep-ing tykes: technically impressive but a job un-anchored to anything more meaningful—at least until the last minutes, which are lovely. (G) Alan Scherstuhl. *Countywide*.

WORLD WAR Z Subtlety is probably too much to expect from Marc Forster's *World War Z*. This is massive-scale 3D filmmaking, and in that context, some of it works like gangbusters. The world is destroyed by a virus that turns people into zombies. Within 12 seconds of being bitten by an infected host, any human becomes a twisted, soulless creature with cloudy, heroin-addict eyes, motivated only by a ravenous need to tear into healthy flesh. Brad Pitt plays a New York City family man who strives to protect his kids from these fearsome drones, at first by sticking close but later by leaving. The best way to save them, he realizes, is to serve the greater good and find the source of the killer virus. It's all pretty noble, and if nothing else, *World War Z* shows off some horribly effective filmmaking: An early sequence, in which Pitt's Gerry figures out something has gone ter-rribly wrong as he's driving his wife (Mireille Enos) and two generically adorable daughters in Manhattan, is that rare evocation of chaos that isn't chaotic itself. The picture tangles with some potentially fascinating geo-political ideas but doesn't know what to do with them. It does make good use of Pitt, who has in the years since his reign as Sexiest Man Alive turned casualness into a discernible, potent style. In *World War Z*, he's a deeply comforting presence, the dad who promises to take care of everything—everything!—and actually manages to do so. (PG-13) Stephanie Zacharek. *Countywide*.

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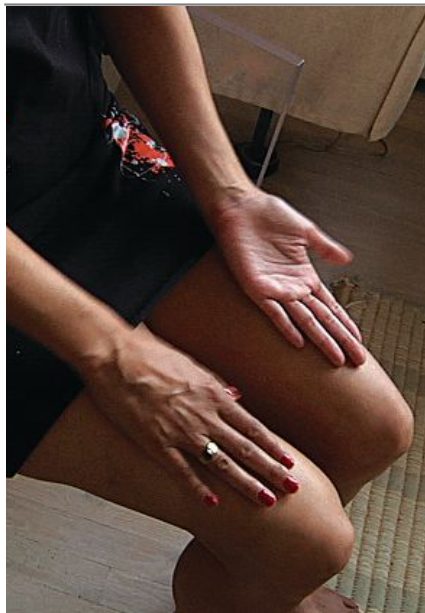
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SCENES FROM THE #FUCKCANCER STRUGGLE

Beauty In Malignant Tumors

The late UC Irvine professor Beatriz da Costa's documentation of her cancer battle finds a home at the Laguna Art Museum
BY DAVE BARTON

In 1994, choreographer Bill T. Jones premiered a multimedia dance piece titled *Still/Here*, featuring theatrical movement based on interviews with people looking down the barrel of terminal illness. Several critics complained it was review-proof, one decrying it as "victim art . . . that crossed the line between theater and reality," as if art's job was restricted to representing only the sentimental and the safe. God forbid real life should creep into our public discussions.

According to Laguna Art Museum curator Grace Kook-Anderson's brochure notes for her latest "ex pose" exhibition, a continuing series focusing on emerging and mid-career artists, Beatriz da Costa normally avoided using herself as the subject of her art. An associate professor of studio art, electrical engineering, and computer science at UC Irvine when she developed a breast tumor that metastasized to her brain, da Costa changed course, documenting her struggle to create the video, film and interactive installation on display, until she died in December at the age of 38.

There aren't any movie-of-the-week epiphanies, bucket lists or familial rapprochement as an orchestra on the soundtrack lifts our spirits, and thankfully, there's not one pink ribbon or noxious "positive thinking" platitude in sight. Instead, the exhibition seeks to break social conventions that prevent frank discussions of cancer and examines lifestyle changes that may help improve a cancer patient's chance at survival.

So how do you criticize something so personal and full of good intention without seeming an unsympathetic ass? You can't. The exhibition, as was da Costa's interrupted life, feels unfinished. Missing some elements—a DIY garden, an ebook

and notes from her collaborators (who fund-raised and finished the project after her passing)—the "Anti-Cancer Survival Kit" installation just doesn't work as an art piece. The bits and pieces on display—green tea and dark chocolate, a blank diary, cutting board and shopping bag for fresh vegetables—aren't informative or poetic enough to bring us to the newly discovered country art should take us to. The static point-and-shoot camerawork, muddled editing and poor sound quality of two of da Costa's food lectures are also too short to provide anything substantial. I liked the mixed-media *Delicious Apothecary's* neatly crafted medicine chest, but there's no information about the bottled herbs resting inside, assuming (incorrectly) the viewer has a background in holistic cancer treatment. I was briefly brought in by the short-film triptych, *Dying for the Other*, intercutting scenes of the artist struggling to maintain balance after brain surgery opposite shots of lab mice being euthanized for dissection, but that emotional embrace only lasted for 12 minutes. I'm not sure what to blame for the disconnect, especially since I've lost three family members and friends to the disease, but it may be da Costa's unsentimental way of looking at things, her steely, clinical scientific background, and its contrast with the prettified way we're used to viewing fatal illness. It may simply be that she wasn't healthy—or spiritually present—enough to give it the necessary emotional polish.

Tucked away in the tiny Young Artists Society Gallery at the side is the raw, decidedly unpolished art of "Metastatic," a group exhibition of paintings by Laguna High School students inspired by da Costa's work, that really connected with me. Taking scientific images as their source material, the teenage artists riff on

the visual beauty inherent in cancer cells, wrapping their arms and talents around the beautiful hidden amid the malignant: The colorful cluster of melon-like protrusions bulging out of the black-and-white canvas in Katie Silva-Grizzle's *Adenocarcinoma*; Charlotte Broomer's unsettling *The Ugly Truth*, with its use of molding paint creating scab-like protrusions, is like looking closely at an open wound. The vivid red-and-yellow sun drifting in an aqua-blue background in Janie Crawford's beautiful *Invasion* may be a cancer cell, but her sharp use of retro color and bold lines made me think of Shag under a microscope. Halle Redfern's stunning *Light From Within* resembles a skull smashing through a windshield, murky X-rays of lungs lurking in the background. *Malignant* features the work of 22 young artists, each drawing a specific section of a gridded cell, the resulting black-and-white creation by several different skill sets neatly illustrating the schizophrenic personality of a disease that murders its host. Spencer Baguley's ingenious *The Combatant's* cancer looks like a receiver crashing through a football line, spreading out past the canvas it's confined in.

Looking at the striking work of these young artists, the soundtrack of da Costa's film installation overheard playing in the room next door, was surprisingly moving, the lonely chirping of a cricket stranded in the dark recesses of the gallery even more poignant.

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TRENDZILLA
» MICHELLE WOO

Step Up the Steps

Last week, I walked 4,914 steps, totaling 2.18 miles, while burning 1,829 calories in one day.

How do I know this? Thank my snazzy new accessory: the Fitbit Flex (www.fitbit.com). It's an ultra-light wristband that transmits data about my physical activity to my computer and phone, allowing me to check my daily progress on a number of fitness goals. Sure, some people say it's just a fancy pedometer (my husband looked at the \$100 price tag and told me he could've made me a bracelet that says, "WORK OUT"), but as someone whose current exercise regimen consists solely of sprinting to the other room to grab my charger cable when my laptop battery is about to die, this little wonder bracelet is exactly what I need to get moving.

The first time I tracked my activity was on a lazy Sunday, and my numbers were pretty pathetic. A day of cleaning my bathroom, going to lunch with a friend, playing with my baby and running into the grocery store resulted in a measly 2,398 steps—far from the 10,000-steps-per-day goal that's recommended by the American Heart Association for decreasing the risk of heart disease and improving one's overall health. Since then, I've become more conscious of my habits, seeking ways to work in more steps—parking farther, taking evening strolls, walking in place while brushing my teeth. It's like a game. While I still haven't reached 10,000 steps in a single day (seriously, is it even possible in drive-everywhere Southern California?), I'm still envisioning that day.

The Fitbit Flex has tons of other awesome features, many of which I still need to explore. It can measure your sleep quality and wake you up with a vibrating silent alarm, something your partner who doesn't have to roll out of bed for another two hours will greatly appreciate. There are also tools to monitor your calories and help you lose weight. And the wristband itself, while nothing glamorous, is amazingly comfortable. I barely notice I have it on. It has a rechargeable battery that lasts about five days, so you can wear it almost constantly, even in the shower.

For me, the Fitbit Flex is a great reminder to get off my bum. It hasn't suddenly made me a marathon runner, but at least I know how badly I need to step it up.

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Follow me on Twitter: @michellewoo.



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TOM LEYKIS SAYS HI!

One-Man Army

Frank Kramer is SoCal's foul-mouthed, workaholic radio jock

BY ALI LERMAN

As the leader of the “Frank Army,” KLOS-FM 95.5 radio jock Frank Kramer’s devoted fans count on his quick wit, dirty mind and brutal honesty on a daily basis. With co-host Heidi Hamilton, they make an unflappable duo on *The Heidi & Frank Show*, riffing effortlessly as though they were an old married couple that somehow still enjoys being together. The secret of this team’s success? As Kramer puts it, “Heidi is one of the strongest women in radio. As far as being animated and being responsive, you throw her anything, and it’s like tennis. I’m just bringing the balls.”

Recently, I got the chance to go into the station to watch these two in action—and try my best to not pee my pants from laughter. I almost failed. For about four hours, they touched on topics ranging from sissified parents to farting etiquette in the bedroom. Even during breaks, they continued cracking jokes. At the end of the show, as is tradition, they apologize to everyone they might have offended, and then sign off with their signature line: “You really have to listen to the whole show.” Yes, you really do.

Though the show ends at 10 a.m., the job doesn’t—not by a long shot. I was exhausted at this point, yet Kramer had the energy of a 20-year-old. “How the hell do you do it all?” I ask.

He smirked and shrugged, saying, “Yeah it’s a lot in one day, but I love what I’m doing, so I just don’t see it as work. I’ll never be the type of radio guy who works for five hours a day because at that point, you’re just calling it in.”

For all the wisecracking and on-air perversion Kramer specializes in, his private life can be an entirely different story. Years ago, Kramer divulged to his listeners that an ex-girlfriend told him he had fathered a daughter named Cassidy . . . five years after she was born. While the listeners were floored by this scenario, they adored the stories and the relationship he developed with Cassidy, who is now 15. Kramer also has a 9-year-old son named Kayl; interest-

ingly enough, he kept his son private from his on-air audience.

“I just didn’t feel like I wanted to reveal so much,” Kramer said. “I mean, I put it all out there with my daughter. Sometimes, it’s like a double life you just have to separate. Like, I wanted to protect this over here and that over there.” It is overly evident that Kramer lives for his family.

I asked him for some “breaking news” while coyly sliding my recorder closer to him, and after a little ribbing, Kramer confirmed that his longtime girlfriend, Carmen, whom he lovingly refers to on-air as “Farty,” is Kayl’s mother. “Okay, that’s not really breaking news!” I told him.

He laughed and said, “Okay, then, here’s something no one knows. Farty is also Cassidy’s mom.” My jaw dropped, and after I called him a liar, he explained that when Carmen came back into his life with his daughter, they fell in love, had another gorgeous child together and remain a couple to this day.

With all of that going on, it makes Kramer’s ability to be funny on command seem even more supernatural. But to him, it’s always been second nature. “Even if I’m having a bad day, once the mic is on, something just clicks,” he said. “The radio is my happy place. I truly love radio. They’ll have to carry me out of this motherfucker.”

What the rugged radio jock may not realize is what comes out over the airwaves speaks volumes, that this “radio thing” is way more than a job for him. And for the record, no matter what he says about projecting an “exaggerated version” of himself on the radio, being funny and genuine isn’t conditional on him being behind a microphone. At the end of the day, it’s really all him.

The Heidi & Frank Show *airs on KLOS-FM 95.5. Every Mon.-Fri., 6-10 a.m. For more info, visit www.heidiandfrank.com and follow them on Twitter: @FrankArmy and @HeidiHamilton.*



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Heading for Hootenanny

Face to Face tell us why their style of punk is just right for OC's rockabilly fest

BY DANIEL KOHN

When he first formed Face to Face in 1991, Trevor Keith wanted the band to be his full-time project. Outside a break between 2004 and 2008, it has been. The punk veterans are now more than 20 years into their career, and the front man says they have no intention of stopping any time soon. In fact, Keith says, the band have tentative plans to keep the train moving through their 25th anniversary in 2016, with a tour and reissues coming. But until then, an appearance at the Hootenanny—OC's annual sun-soaked celebration of psychobilly and redneck mayhem at Oak Canyon Ranch—will have to suffice.

OC WEEKLY: *Considering you're more of a straight-ahead punk band, what made you guys want to sign on for Hootenanny?*

TREVOR KEITH: We've actually never played Hootenanny before. But I love how Hootenanny combines rockabilly's custom culture and vibe with punk rock bands like us, which clearly don't play rockabilly. I definitely think we dress and have the look, the vibe and the feel, so I like how it ties together, even though it's maybe a little bit loose. But it all comes together in a really cool way there. There's a really vibrant rockabilly culture in Europe, too. Same with the custom culture of fixing up old hot rods and all that kind of cool stuff that goes along with that world. We opened for Social Distortion in Sweden at this festival a few years back, and it very much had that

vibe. I'm really looking forward to having that environment again.

Do you think the roots of punk are entrenched in rockabilly?

Absolutely. I would go even a little further and say that although rockabilly is a form of American music, it stems from roots country, really. I think punk rock and roots country, to go back a little bit further, have so much in common because American punk rock is folk-based. It's real people talking about real life, not entrenched in a bunch of fanfare and bullshit. It's regular people making music with a voice that has something to say, talking about real-world things.

What were some of the motivations that went into making Three Chords and a Half Truth? It's our eighth studio album, so we're trying to keep stuff fresh with every new record we make. [Bassist] Scott [Shifflett] and I did an acoustic tour last year, so we spent a lot of time in the car together. It was very low-key; we just rented a car and drove ourselves from show to show. It was fun and different. We spent a lot of time listening to music and talking about what we wanted our next record to be like. We wanted something varied with different styles and influences, but was a good, solid record, whether it was punk rock or not. We didn't want to limit ourselves creatively, so we wrote a bunch of songs and tried to pick music we thought was different and eclectic and went well together, and we ended up with a good mixture of songs. It ended

up being a cool eclectic mix that didn't rely on old tricks.

Did the time between band activities reinvigorate you guys? Could these past two albums have happened without a break?

That's hard to say. I don't know. In a way, I guess, we might have made different records had we not taken a break. But we needed it. We were burned out and weren't very inspired, and it felt like we were spinning our wheels a little bit. I think the break was a great opportunity for us to take time off from Face to Face and explore new projects. Once we had the opportunity to do stuff, to experiment with different genres, it made us realize we had something in Face to Face that was special. Since we were doing other stuff, putting Face to Face back together was just really something to do for fun. Initially, we were just going to play a couple of shows, and it turned into a tour, and then two records. We feel liberated that we don't have to set any goals in terms of record sales or radio airplay or any of that nonsense.

FACE TO FACE

perform with Social Distortion, Old 97's, Murder By Death, Phil Alvin, Exene Cervenka and more at Hootenanny at Oak Canyon Ranch, 4700 Santa Ana Canyon Rd., Silverado Canyon, (714) 563-9778; www.thehootenanny.com. Sat. See website for show times. \$49-\$100. All ages. For more info on Face to Face, visit www.facetofacemusic.com.

EXENE SAYS
» EXENE CERVENKA

Punk-Ass Parents

Thank you very much for the feedback on my column from a couple weeks ago about the clusterfuck that is our Next Generation. I'd like to respond. I, too, am respectful of your opinions.

First: "What do you have against sports?" The answer: "Nothing." I appreciate athletic excellence, drive, discipline, etc. and those who participate in sports, instead of just staring at a dozen screens in a sports bar. However, I don't appreciate the Super Bowl illuminati's half-time sexcapades, designed to brainwash and destroy. Or young people killing one another over a pair of Nikes. Or celebrity worship and living vicariously through them.

Parents of the next generation also need a talking to. First off, yes, this is Orange County. Is there anything more influential over children's minds than Disney, Snow White, Prince Charming, witches, Miley Cyrus, Britney Spears, etc.? Why are there so many cute, bubbly girls that quickly turn into, well, bad girls? They learn at an early age to be sexual exhibitionists. Where do parents come in? They should have come in and stopped the exploitation of their children long ago.

As a parent, I cringe when I hear fellow parents ask children for permission. "We have to go now, okay?" "We aren't buying that, okay?" "That's not okay, okay?" It's difficult enough for teachers to teach, but to have to first instill a sense of discipline and respect in children who have none at home is too much to ask.

When I was a kid, parents were in charge—often painfully so. But we knew the rules, and mostly, those rules kept us safe. We also had a lot more freedom to play and be kids. We did our homework and maybe watched a little TV. Parents now are bombarded by wants and demands for video games, clothes, movies, music, things, meaningless things. And they are so scared of their children *not liking them* they can't say no.

Finally, *in my opinion*, taking young children to see Beyoncé, Nicki Minaj, Miley, Britney Spears, Lady Gaga, Madonna or Rhianna is akin to throwing them a birthday party at Jimmy Saville's house. We live in an increasingly dangerous and predatory world that wants to sexexploit our children. Miley's latest video sums it up: "Shakin' it like we're at a strip club/remember, only God can judge us."

Parents: Start parenting again. Children should be playing outside and using their imaginations. Hey, why not get out the baseball, football, basketball and volleyball and have a nice weekend with your kids? Sports does have its place in a sane society. Okay?

Exene Cervenka is a writer; visual artist; punk-rock pioneer; and the lead singer for X, the Knitters and Original Sinners. Contact her at askexene@ocweekly.com.

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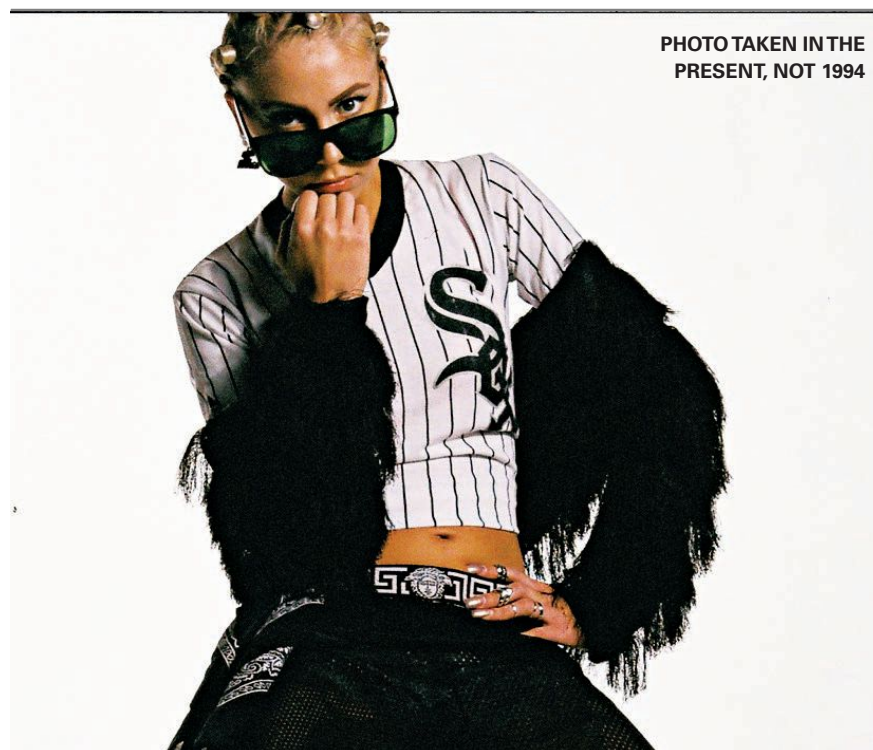


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Style Supports Substance

Bay Area rapper Lil Debbie has fashion in her blood
BY PATRICK MONTES

Lil Debbie might be one of the best-branded flowstresses. Not only because her stage name is similar to that of a well-known female who rules the snack-cake world, but also because her style is ideal for an age of music-lovers whose palettes are supplanted by A\$AP Rocky and Odd Future. She's a hybridized mash-up, existing somewhere between the streets and the salons.

"Honestly, the fashion is the main part of my music. Without the fashion, people wouldn't really be able to grasp things like the style of my music," Lil Debbie says.

Growing up as Jordan Capozzi in the Bay Area, she had a family unit that seems bred for the pursuit of style. "My grandparents used to own dry cleaners in New York when they were younger," she says. "My mom went from a hat designer to a children's-clothing designer. I've always been in fashion—I was a child model for my mother, for her line—and I've always loved taking pictures. Fashion is literally in my bloodline."

As a stylist, Lil Debbie worked with everyone from Kreyashawn to Souljah Boy. But her interest in the field soon waned. "I was trying to further my career as a stylist, but it's just so hard to get rappers—especially male rappers—into different clothing, and I kind of didn't want to style rappers anymore," she says. "I don't really know if I ever really want to be a stylist again, but I've taken what I've learned from my own personal style, styling Kreyashawn, and what I've seen from styling other people, and I've furthered it."

Her love of fashion and her experi-

ence in the industry served as a catalyst for building a rap career, which started with her friend Riff Raff's desire to have her work with him. "I was hanging out in Oakland, and one day, Riff Raff gave me a call. He hit me up, and he said, 'I really want a girl on my song, and I think you have the perfect voice for it. Will you please come down to LA and record with me?' So I said, 'Fine, I'll do one song.' I came down to LA, did one song, did a video, did very well, and I just ended up getting managed by his same manager at the time."

It's been more than a year since that call, and Lil Debbie now has the release of her "California's Sweetheart" mixtape on the horizon, with its time of arrival slated for "end of July."

The rapper prefers to take things step-by-step, without the iron fists of labels, and she seems to take a lot of care in crafting how her work translates to the listener and its underlying theme.

"I do this music for an outlet for others to be able to see that they can do it also," she says. "I do it for the underdog. I do it for a great beat that's sent to me. I do it for myself; I have things that I want to accomplish, and this is definitely one of them."

LIL DEBBIE
performs with Riff-Raff at the Observatory,
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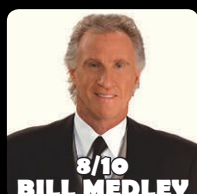
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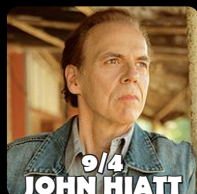
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Bringing Home the Bacon

Imagine going from being a virtually unknown local DJ making beats in your bedroom to performing in front of thousands at Electric Daisy Carnival within the span of a month. That's basically what happened to Dayvid Sherman, a Chapman University senior also known as SAY MY NAME, winner of a worldwide talent-scouting contest called the EDC Discovery Project. Entries were submitted last month via file-sharing site Mixcloud, and Sherman was chosen out of hundreds of DJs to perform a closing set on the final night of EDC.

Honing his skills at clubs and parties throughout the county, SAY MY NAME (all caps are all his) employs the emerging style of production known as trapstyle—conjuring dark, up-tempo trap progressions with a slick dose of some hardstyle untz. He first gained popularity with his remixes of established artists such as Showtek and the R3bels. And he has become one of the de facto DJs at Chapman, spinning at various campus events, while doing double-duty as a club DJ opening for such big-time selectors as Carnage at Ten Nightclub in Newport. He is also a huge fan of bacon, something he incorporates into his everyday musical-production diet. We sat down with SAY MY NAME to get the scoop on how he got handpicked for EDC and what life has been like since his big break.

OCWEEKLY: How did you prepare your submission for the EDC Discovery Project? What were some of the tracks that really stood out to you?

SAY MY NAME: I gathered tracks that I have played out in my recent shows, and for a couple of days prior to submission, I picked and chose the ones I felt would really hit hard live at EDC. My favorite tracks in the mix were "Pegboard Nerds Self-Destruct," "Knife Party-Suffer," "Eptic-Oh Snap! (Ian Munro Remix)" and my original "PEWPEWPEW."

How was it playing EDC? What was a highlight for you?

Performing at EDC was a life-changing, mind-blowing experience for me. I got to show my excitement through crazy dancing onstage, dropped some greasy bacon, and interacted with a full crowd! It was inspiring to meet and chat with artists like Dillon Francis, Isaac, Lucky Date and many more. I just want to say thank you to Insomniac events for making this weekend a memorable one.

Do you generally spin on the fly, or do you have an outline for a set in mind when you play a show?

I generally have an idea of songs I will play out, however, my sets always change depending on what the crowd is feeling that night. I eventually go with the flow about 30 minutes into the set.

You've been playing a lot of trapstyle lately, but you've also said you're a big fan of hardstyle. With Q-Dance events being announced in North America, how do you think this fits for emerging hardstyle producers?

I have been a huge fan of hardstyle for a few years now, and I've felt that trap and those familiar European sounds go together perfectly! Flosstradamus and Carnage did a few of these trap/hardstyle crossovers, and I wanted to join in and continue where they left off, but even harder. This is great for hardstyle producers, especially out of the United States, to give them a chance to play this amazing sound over here and spread the movement. *You're going to be a senior at Chapman University this fall. How do you balance your time between school and music production?* I always put school first and finish all of my homework by day, then go to work and start my music late at night, around midnight. I prefer working late at night into the morning; however, if I have an early class the next day, I have to stop by a certain time to have some sleep. I have had a lot of support from the Chapman student body since freshman year. I have been able to DJ at some of the formals and venue parties hosted by various social groups on campus.

We're aware of your love for bacon. Could you share three of your favorite recipes with us?

I like to keep it simple with a bacon-and-egg sandwich.

For more info on SAY MY NAME, visit www.facebook.com/saymynamemusic.

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6 RULES FOR GETTING DRESSED FOR CONCERTS

BY GAVIN CLEAVER

When you go to a concert, which is purportedly a collection of like-minded people on the grounds you're all there to see a particular thing you personally enjoy, you have two choices. You can either dress as you think everyone else will, or you can shout, "FUCK IT" into the mirror and dress entirely the opposite way. The middle ground, wherein you try for either and totally misjudge it, is where madness lies. Here's a guide to the etiquette of dressing for a concert.

1 CONSIDER YOUR SURROUNDINGS
Your decision between assimilation and outrage may rest on the perceived violence of the crowd at the concert. Should you, a large hairy man, decide to wear a frilly pink dress to a Kid Rock show, then your cross-dressing may not be met with the same warm acceptance by the tank-top wearing masses as it would be in more enlightened crowds.



2 PICK THE RIGHT SHIRT
Guys, jeans and a T-shirt are acceptable for 90 percent of gigs. However, don't go wearing a T-shirt promoting the band you're there to see. Then you're a try-hard, and no one wants to French kiss one of them. The ladies will instead flock to the man with the T-shirt featuring a band that is one of the group in question's major influences. For instance, at a Tool show, wear a King Crimson shirt. The women will never stop admiring your musical knowledge and prowess.

» CONTINUED ON PAGE 42

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music»

6 Rules for Getting Dressed for Concerts

» FROM PAGE 40

3 GIVE YOURSELF SOME FLARE

For a rave, grab an item of clothing that is simultaneously the most revealing and the most colorful. If, like me, you are colorblind and unable to figure out what is blazingly colorful, then simply light yourself on fire, thus guaranteeing you stand out and are almost certainly the individual with the most flesh on display (dependent on the duration of the fire).



4 BE COLOR-CONSCIOUS

If you find yourself at the other end of the spectrum (so to speak), attending the kind of show for which the only acceptable color you can wear is black, then you have two opportunities. One, anything other than black will make you astonishingly easy to find, which is a boon to your group of friends, and two, you will get served at the bar faster while all the black-wearing people with black hair and black makeup blend into a sea of black.

5 FIND A DRESS TO IMPRESS

My wife, who I believe is an example to us all, is determined to find a pretty dress for every occasion. She recently managed to find a dress that was suitable for both the Polyphonic Spree and Cannibal Corpse on one recent downtown music marathon evening. Jeff Mangum? Dress. Mastodon? Dress. She doesn't even have that many dresses. It's a testament to her courage, self-conviction and ability to convincingly argue with people that, yes, this works fine. These are qualities we could all do with more of.

6 WEAR SOMETHING YOU DON'T GIVE A FUCK ABOUT

If it's a music festival, for goodness' sake, only wear things you are comfortable with getting destroyed. You see that paint-splattered T-shirt you used last time you redecored? By the third day of a camping festival, it's going to be the best-looking piece of clothing on the whole site. Those shoes that are falling apart? What's three more days? You didn't need your toes anyway! Coachella being declared "all-nude" is only a few years away, so get a head start.

Each week, Gavin Cleaver presents a guide to basic notions of common sense in various aspects of the music world for our sister paper, The Dallas Observer. Also, he's British, and they're polite, right?

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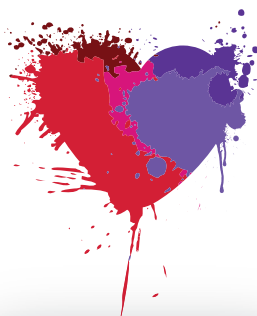
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Remembering Music Market

Foo Fighters drummer Taylor Hawkins reminisces about the record store that inspired his band Chevy Metal

BY NATE JACKSON

Taylor Hawkins of the Foo Fighters makes no bones about the fact his hard-rock side project Chevy Metal is basically a wedding band. That is, if you're getting married in the Church of Satan. Since 2002, he has manned the drum kit behind a three- (sometimes four-) piece outfit that specializes in the fiery squall of deep-track heavy-metal covers à la Ted Nugent, Motley Crue, Van Halen, Black Sabbath and tons more. Picture a 14-year-old boy's room in 1982, covered in rock posters.

Growing up in Laguna Beach, Hawkins' history of starting bands and mobbing out to record stores with his friends in their moms' minivans is a palpable part of what inspired the project, in a time when kids were raised on FM radio instead of iTunes. Last month, Chevy Metal took the stage for Costa Mesa's 60th-anniversary celebration at the OC Fairgrounds, sandwiched between Eric Burdon & the Animals and Adam Green & Binki Shapiro. It was kind of a full-circle move for the band. Unbeknownst to most, Hawkins credits one of the city's legendary, now-defunct record stores with his becoming the drummer he is today.

"One of my biggest memories of that city is this big record store called Music Market," Hawkins says. "It was huge. That's where a lot of my music influences came to life because you could [find] bins and bins of used records, and they were like 50 cents." Hawkins remembers plenty of trips to the vinyl mecca, cruising alongside his childhood friend Jon "Juano" Davison (now the lead singer of Yes) in his mom's Ford Taurus.

"We had braces, no chicks," he recalls, laughing, "no chance of getting laid whatsoever. So we'd go buy Rush records, UFO records or whatever. That's why he's in Yes now, and I'm playing with Chevy Metal and the Foo Fighters."

Music Market closed in 1992, but "so much of who I am as a musician was born in that place," he says.

Chevy Metal began a decade later,

when Hawkins—now a full-fledged rock-star drummer—volunteered to play drums for an acoustic project of some longtime friends, bassist/vocalist Wiley Hodgden and Achim Dangerfield. He thought they sounded horrible and should ditch the acoustic thing, just plug in and play some old-school metal instead. They willingly obliged and began a series of gigs shredding wherever they could find a stage—Mexican cantinas, sports bars and parties, mostly. Dangerfield later bowed out, replaced by Foo Fighters guitarist Chris Shiflett, who was recently replaced with Mick Murphy of thunderous alt-metal band My Ruin. Though Hodgden handles the majority of the vocal duties, Hawkins, an accomplished singer himself, will often jump up for a song or two.

"So much of who I am as a musician was born in that place."

Together, they've taken the cover-band schtick about as far as possible without taking any of it too seriously. It's a good-time band that occasionally gets calls to do pretty strange, awesome gigs, such as play a kids' version of Lollapalooza in Chile with Perry Ferrell or rock out at a *Saturday Night Live* after-party with Mick Jagger on vocals. And of course, Foo Fighters front man Dave Grohl is known to pop in on guitar from time to time, as he did in Costa Mesa. Of course, the mood with Chevy Metal is a tad lighter than with Hawkins' main gig.

"When I jump up onstage to play with the Foo Fighters in front of 50,000 people in London, that's serious fucking business," Hawkins says. "As lighthearted as it may seem, we're up there doing everything we can to make sure it's the best fucking show in the world. When Chevy Metal's up there, we kinda just don't give a fuck. That's part of the fun."

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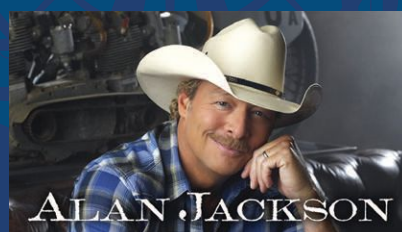
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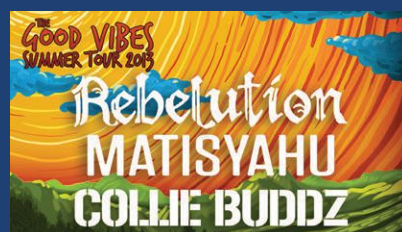
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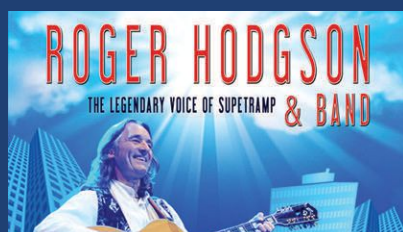
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Gaynor's Lounge acts as if Vietnamese never moved to Garden Grove

In the middle of refugees and second-generation kids, of boba shops and pho palaces, of advertisements for the latest *Paris By Night* is the sight of a middle-aged white man smoking outside Gaynor's Lounge on a weekday afternoon, resting in a plastic chair and looking as if he just completed a shift at a Bakersfield oil well. No one acknowledged him; he did the same. Taking one last drag, the guy flicked the butt toward the parking lot and walked back into his time warp.

I wanted to commemorate the 25th anniversary of Little Saigon at the bikini lounge in the heart of the enclave, off Bolsa Avenue and Moran Street in Westminster, a bar with a turreted red-shingle roof out of *The Hobbit* that was the area's last remnant of working-class white Westminster before the Vietnamese exodus transformed it. But it's gone: Construction workers have removed the roof and are busy excavating the interior, no doubt to put another Vietnamese business in its place.

Instead, I headed to the last working-class white bar left in Little Saigon: Gaynor's, located in a Garden Grove shopping plaza off Westminster Avenue and Brookhurst Street most famous for hosting Brodard Restaurant. Its sans serif sign gets lost in a sea of neon diacritics at night; other than a worn door and the plastic chairs that host smoking regulars, the only outside indicator that a bar exists here is a neon sign, lit even during the day and behind glass, that screams, "COCKTAILS," the last four letters drooping, each more than the other, hinting at the anomaly inside. From the walls that alternate between fieldstone and mirrors to the comfortable couches, from the stucco ceiling so low you can punch it to the beat-up Megatouch gaming console at the corner of the counter, from the no-frills cocktails to the long, swooping bar, Gaynor's acts as if Little Saigon never happened. The clientele during the day is overwhelmingly middle-aged white men, with a few Latinos thrown in; the stout woman manning the bar resembles Ma Joad. Nighttime brings a younger, rowdier crowd, drawn in by kara-

oke, darts and pool... but still, next-to-no Viets, since the older generation is at the cafés, and the 1.5 and second-generation kids are busy slurping up crawfish. Only signs in Vietnamese in front of the men's and women's restrooms and some bottles of cognac even hint at the reality outside.

And what happens outside is torn from the same OC Book of Clashing Cultures

that happened when the punks from the Cuckoo's Nest and the urban cowboys of Zubie's met outside in parking lots—sans the fights, thank God. Blitzed middle-aged *gabachos* stumble into the parking lot, towering over Vietnamese who just ignore them, with the look on each side's face registering bemusement at what

BEST QUOTE:

"I don't like the guys who beat me up, so I don't like *everyone*," said a middle-aged man who had spent most of his time discussing brake drums.

DON'T BOTHER WITH:

The digital jukebox. Its offerings are as limited as the published works of Harper Lee.

their city has turned into. Garden Grove's *gabachos* didn't take the emergence of Little Saigon kindly—during the 1980s and 1990s, bumper stickers proclaiming, "Will the Last American to Leave Garden Grove Bring the Flag?" were seen around Central OC, with a Westminster equivalent as well, and there are now grumblings about efforts by Garden Grove Unified School District trustee Bao Nguyen to create a Vietnamese dual-immersion elementary school. But even Gaynor's understands that times change. There's now a neon sign inside advertising micheladas, the Mexican cocktail of beer, Worcestershire sauce and hot sauce—after all, it's now the Mexicans who are eating into Little Saigon, and to survive in Orange County, you gotta go with the immigrant flow.

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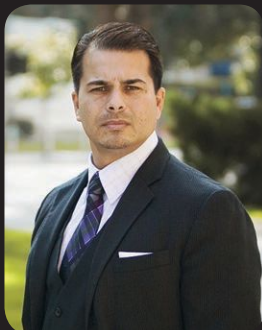
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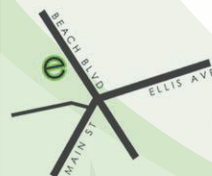
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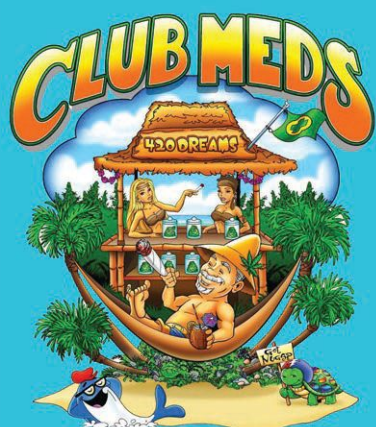
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INGREDIENTS:

- | | |
|----------------------------|------------------------------|
| 1/2 cup pot-margarine | 2 eggs |
| 2 cups all-purpose flour | 1 teaspoon baking soda |
| 3 bananas (very ripe) | 1/2 teaspoon vanilla |
| 1/2 cup sour cream or milk | 1 Cup of finely chopped weed |
| 1 cup sugar | |



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▼ Free Will Astrology

BY ROB BREZSNY

ARIES (March 21-April 19): The Space Needle is a tourist attraction in Seattle. It's taller than the Washington Monument but shorter than the Eiffel Tower. Near the top of the structure is a circular restaurant that rotates slowly, making one complete turn every 47 minutes. The motor that moves this 125-ton mass is small: only 1.5 horsepower. In the coming days, Aries, I foresee you having a metaphorically similar ability. You will be able to wield a great deal of force with a seemingly small and compact "engine."

TAURUS (April 20-May 20): "How many years can some people exist before they're allowed to be free?" asked Bob Dylan in one of his most famous songs, written in 1962. "The answer is blowin' in the wind," he concluded. Many people hailed the tune as a civil rights anthem. Thirteen years later, a hippie cowboy named Jerry Jeff Walker released "Pissing in the Wind," a rowdy song that included the line, "The answer is pissing in the wind." It was decidedly less serious than the tune it paid homage to, with Walker suggesting that certain events in his life resembled the act described in the title. "Makin' the same mistakes, we swore we'd never make again," he crooned. All of this is my way of letting you know, Taurus, that you're at a fork. In one direction is a profound, even noble, "blowin' in the wind" experience. In the other, it would be like "pissing in the wind." Which do you prefer? It's up to you.

GEMINI (May 21-June 20): The Italian artist Duccio di Buoninsegna painted his Madonna and Child sometime around the year 1300. It's a compact piece of art -- just eleven inches high and eight inches wide. Nevertheless, New York's Metropolitan Museum paid \$45 million for the pleasure of owning it. I propose that we choose this diminutive treasure as your lucky symbol for the next eight to ten months, Gemini. May it inspire you as you work hard to create a small thing of great value.

CANCER (June 21-July 22): When the comic book hero Superman first appeared on the scene in 1938, he had the power to jump over tall buildings, but he couldn't fly. By 1941, he was hovering in mid-air, and sometimes moving around while floating. Eventually, he attained the ability to soar long distances, even between stars. Your own destiny may have parallels to Superman's in the coming months, Cancerian. It's possible you will graduate, metaphorically speaking, from taking big leaps to hovering in mid-air. And if you work your butt off to increase your skill, you might progress to the next level -- the equivalent of full-out flight -- by March 2014.

LEO (July 23-Aug. 22): "It's never too late to become what you might have been," said novelist George Eliot. I'd like you to keep that thought in mind throughout the rest of 2013 and beyond, Leo. I trust you will allow its sly encouragement to work its way down into your darkest depths, where it will revive your discouraged hopes and wake up your sleeping powers. Here are the potential facts as I see them: In the next ten months, you will be in prime time to reclaim the momentum you lost once upon a time . . . to dive back into a beloved project you gave up on . . . and maybe even resuscitate a dream that made your eyes shine when you were younger and more innocent.

VIRGO (Aug. 23-Sept. 22): When I first arrived in Santa Cruz some years back, I helped start a New Wave-punk band called Mystery Spot. Our first drummer was a guy named Lucky Lehrer. After a few months, our manager decided Lucky wasn't good enough and kicked him out of the band. Lucky took it hard, but didn't give up. He joined the seminal punk band the Circle Jerks, and went on to have a long and successful career. Flipside magazine even named him the best punk drummer of all time. I suspect, Virgo, that in the next ten

to twelve months you will have a chance to achieve the beginning of some Lucky Lehrer-type redemption. In what area of your life would you like to experience it?

LIBRA (Sept. 23-Oct. 22): According to my reading of the astrological omens, the next 12 months will be a time when you will have more power than usual to turn your dreams into realities. You'll have extra skill at translating your ideals into practical action. To help make sure you capitalize on this potential, I suggest you adopt this Latin phrase as your motto: a posse ad esse. It means "from being possible to being actual." So why not simply make your motto "from being possible to being actual"? Why bother with the Latin version? Because I think your motto should be exotic and mysterious -- a kind of magical incantation.

SCORPIO (Oct. 23-Nov. 21): In 2010, two economics professors from Harvard wrote a paper that became a crucial piece of evidence for the global austerity movement. Politicians used it to justify their assertion that the best way to cure our long-running financial ills is for governments to spend less money. Oddly, no one actually studied the paper to see if it was based on accurate data until April 2013. Then Thomas Herndon, a 28-year-old Ph.D. student at the University of Massachusetts, dove in and discovered fundamental mistakes that largely discredited the professors' conclusions. I believe you have a similar mojo going for you, Scorpio. Through clear thinking and honest inquiry, you have the power to get at truths everyone else has missed.

SAGITTARIUS (Nov. 22-Dec. 21): Breakthrough will probably not arrive wrapped in sweetness and a warm glow, nor is it likely to be catalyzed by a handsome prince or pretty princess. No, Sagittarius. When the breakthrough barges into your life, it may be a bit dingy and dank, and it may be triggered by questionable decisions or weird karma. So in other words, the breakthrough may have resemblances to a breakdown, at least in the beginning. This would actually be a good omen -- a sign that your deliverance is nothing like you imagined it would be, and probably much more interesting.

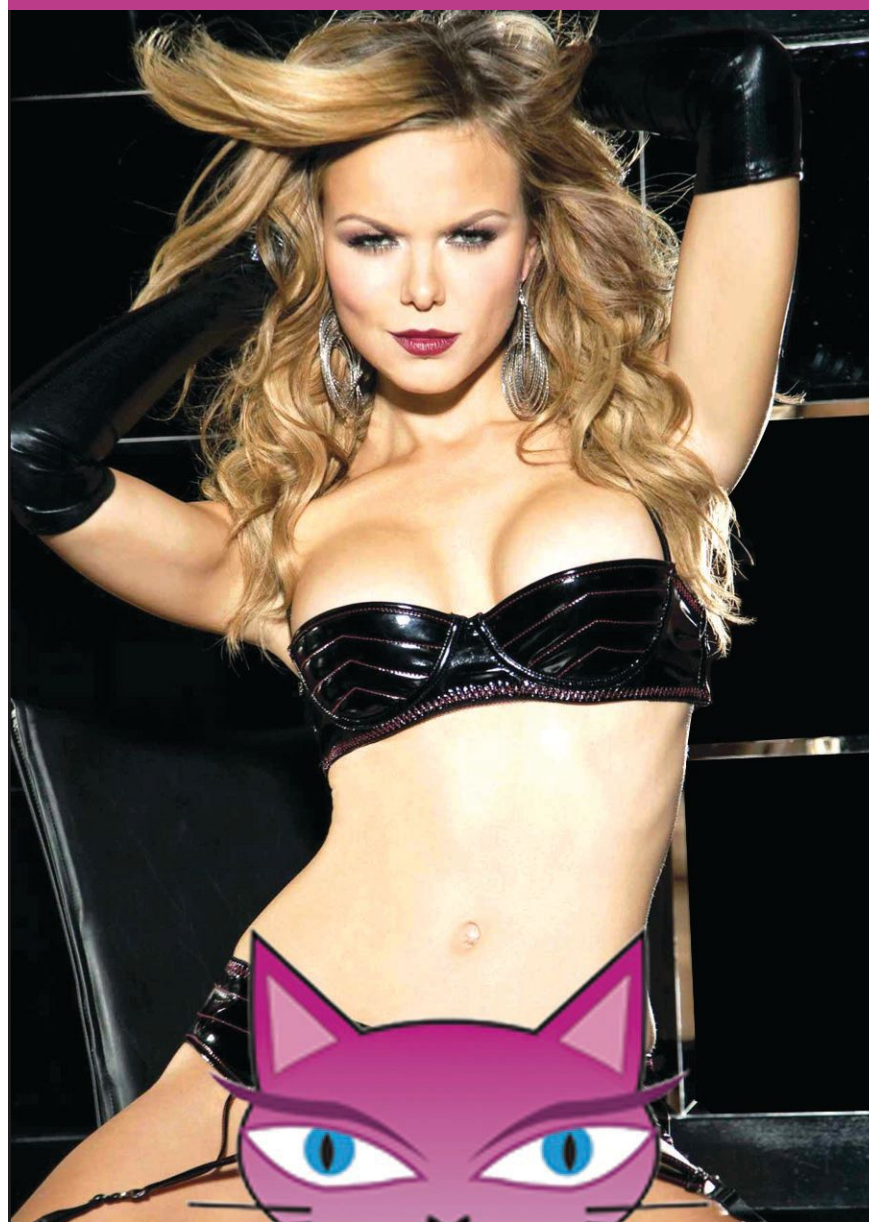
CAPRICORN (Dec. 22-Jan. 19): In a wheat field, a rose is a weed -- even if that rose is voluptuous and vibrant. I want you to promise me that you will work hard to avoid a fate like that in the coming months, Capricorn. Everything depends on you being in the right place at the right time. It's your sacred duty to identify the contexts in which you can thrive and then put yourself in those contexts. Please note: The ambiance that's most likely to bring out the best in you is not necessarily located in a high-status situation where everyone's ambition is amped to the max.

AQUARIUS (Jan. 20-Feb. 18): Is your soul feeling parched? In your inner world, are you experiencing the equivalent of a drought? If so, maybe you will consider performing a magic ritual that could help get you on track for a cure. Try this: Go outside when it's raining or misting. If your area is going through a dry spell, find a waterfall or high-spouting fountain and put yourself in close proximity. Then stand with your legs apart and spread your arms upwards in a gesture of welcome. Turn your face toward the heavens, open up your mouth, and drink in the wetness for as long as it takes for your soul to be hydrated again. (In an emergency, frolicking under a sprinkler might also work.)

PISCES (Feb. 19-March 20): Igor Stravinsky was a 20th-century composer who experimented with many styles of music, including the avant-garde work "The Rite of Spring." "My music is best understood by children and animals," he said. In my vision of your ideal life, Pisces, that will also be true about you in the coming week: You will be best understood by children and animals. Why? Because I think you will achieve your highest potential if you're as wild and free as you dare. You will be fueled by spontaneity and innocence, and care little about what people think of you. Play a lot, Pisces! Be amazingly, blazingly uninhibited.

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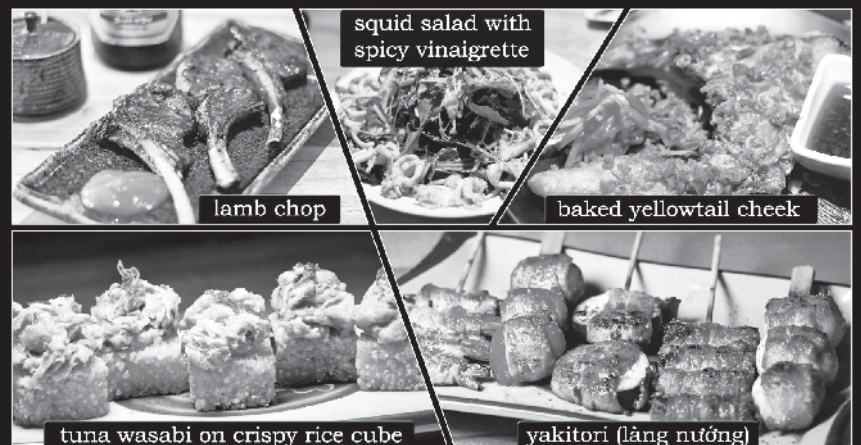
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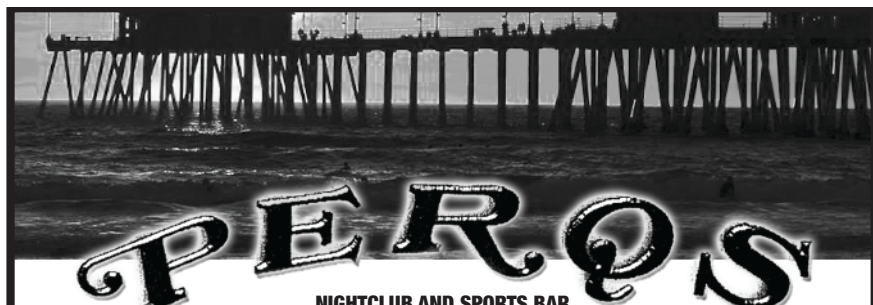


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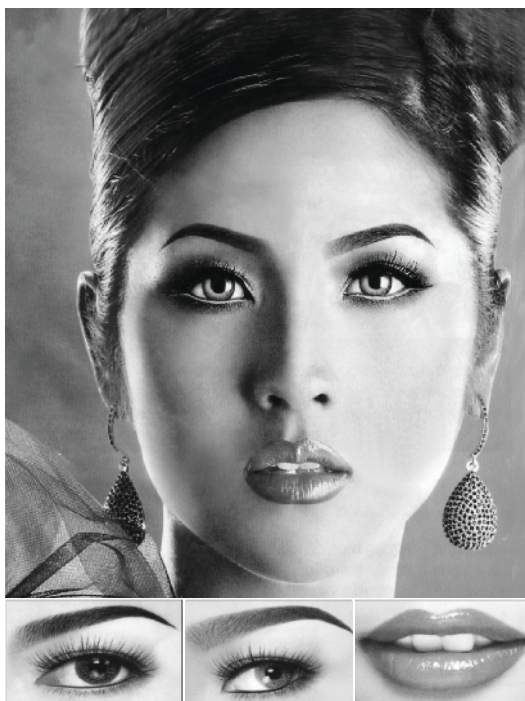
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WORLD MIDDLEWEIGHT CHAMPIONSHIP



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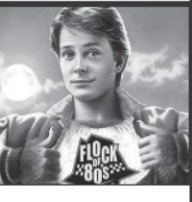
7/19 FRI

The OREO DIVAS



7/7 SUN

FLOCK OF 80's



7/20 SAT

THE TOLEDO SHOW



7/11 THU

the ORIGINALITES



7/27 SAT

Jennifer Keith Quintet



7/12 FRI

DESSY DILAURO

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7/17 WED

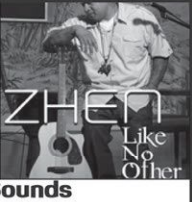
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OC WEEKLY

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